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amateur

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

JANUARY, 1933

TR 845
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A Welcome for 8mm. Filmers

Eight millimeter movie making calls for the same filming ability as sixteen millimeter work. The camera uses special film but the movie maker who works with "Eight Film" needs the same knowledge and information that other amateurs employ.

The AMATEUR CINEMA LEAGUE's services are just as valuable and necessary for the Eight millimeter filmer as for others. He meets the identical problems—problems that Amateur Cinema League help alone can help him to solve.

"MAKING BETTER MOVIES," the League's new book that has been accorded such a warm welcome from amateurs everywhere, is the ideal instruction book for new movie makers who have come into this fascinating hobby by the Eight millimeter gate.

The edition of this book is limited and it is available ONLY TO LEAGUE MEMBERS. It cannot be purchased. It will be sent to each new member of the Amateur Cinema League.

Each League member starts off with this complete manual of movie making. Every month MOVIE MAKERS will come to him regularly and promptly. League bulletins are available to him, if he asks for them. He can ask any question of the League and get an individual answer to his particular problem. The League enables him to keep his camera steadily at work on new ideas.

All of these things are at your command, if you will use the application blank on this page.

ALL OF THIS IS YOURS
FOR THE MODEST SUM OF

Five dollars a year

AMATEUR CINEMA LEAGUE, INC.

105 West Fortieth Street New York, New York, U. S. A.

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street Date ....
New York, N. Y., U. S. A.

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.................... , made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

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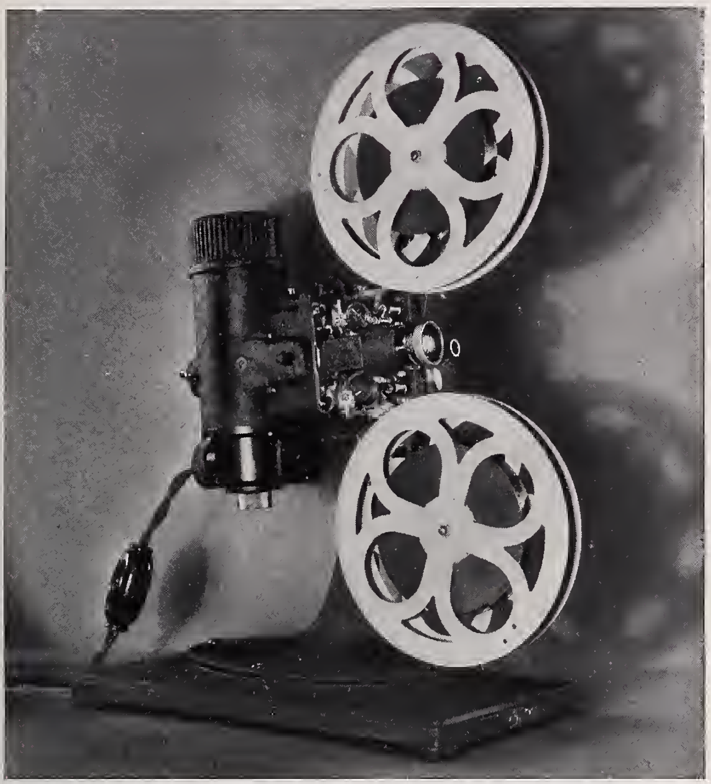
HOW TO BUY A MOVIE PROJECTOR . .



LESSON one in buying movie equipment is: Get down to fundamentals! List every fundamental requirement for perfect motion picture projection. Check all features of the Filmo Projector against this list. No matter how many requirements, or how exacting, the Filmo Projector will answer every demand for perfect movies. Check these points:

1. **Picture Quality**—Brilliant, steady and flickerless, Filmo movies are theater-quality movies, owing to the exclusive 9 to 1 shuttle movement and powerful direct lighting system.
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So when you buy a movie projector, get down to fundamentals and apply every test you can think of. A Filmo Projector is the outstanding answer. See your dealer, or mail coupon today for complete information on Filmo Projectors.

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The Filmo M Projector
With simplified controls and operating features, carrying case included, $135. Other models up to $197, which includes variable resistance and voltmeter.

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The famous Filmo JL Projector, 100 percent gear driven, with automatic power rewind, 400-watt lamp, aero-type cooling, pilot light, and a score of other refinements that remove all fuss and bother from the showing of 16 mm. movies. Can be used in living room or theater auditorium. With case, $298.

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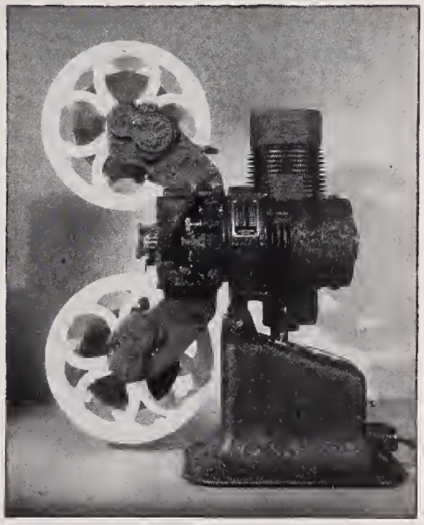

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THE PRAISE POURS IN

IN NOVEMBER Victor announced the New Master Model 10 Series . . . . promising the movie world a 16 m/m Projector far in advance of the rest in Beauty, Features, Conveniences and Performance — not to mention VALUE!

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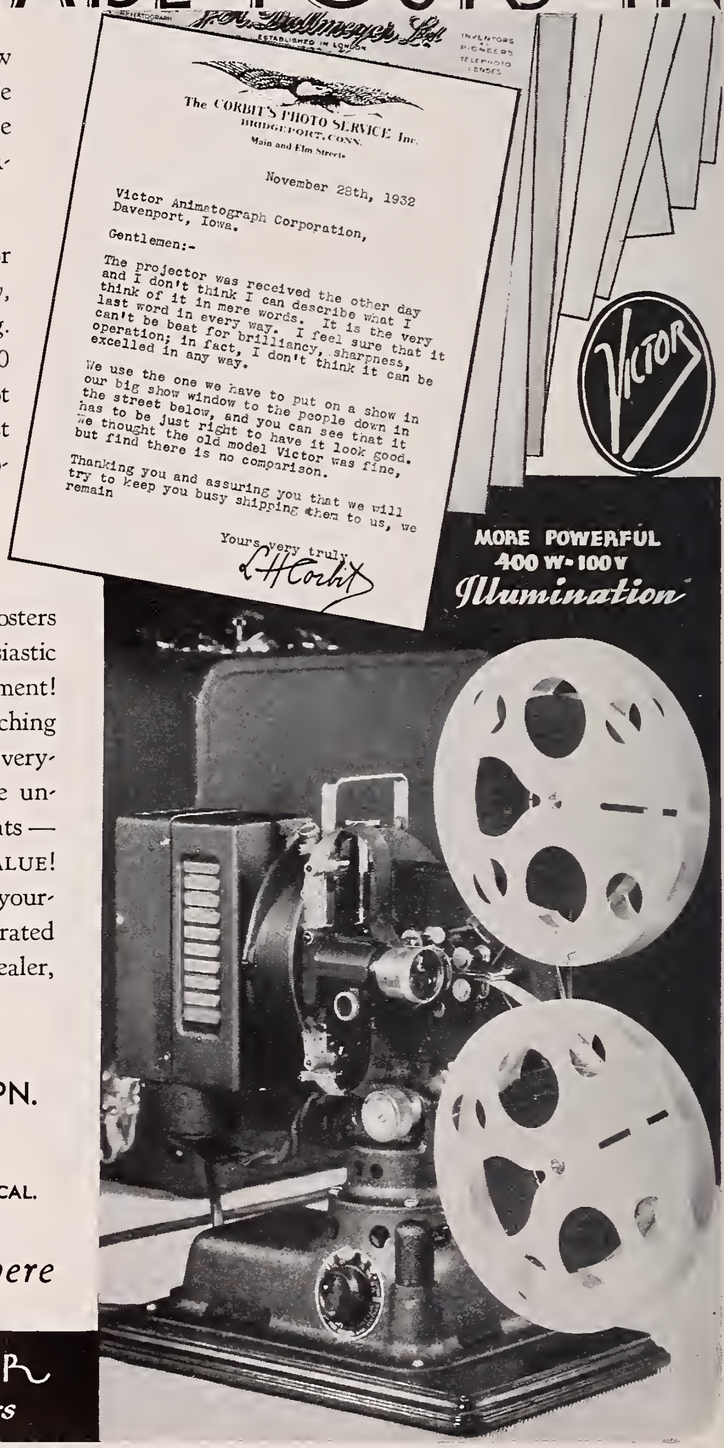

The CORBIT'S PHOTO SERVICE Inc.
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November 28th, 1932

Victor Animatograph Corporation,
Davenport, Iowa.

Gentlemen:-

The projector was received the other day and I don't think I can describe what I think of it in mere words. It is the very last word in every way. I feel sure that it can't be beat for brilliancy, sharpness, operation; in fact, I don't think it can be excelled in any way.

We use the one we have to put on a show in our big show window to the people down in the street below, and you can see that it has to be just right to have it look good. We thought the old model Victor was fine, but find there is no comparison.

Thanking you and assuring you that we will try to keep you busy shipping them to us, we remain

Yours very truly
L H Corbit

And so the Praise Pours In —

From dealers, new purchasers, old Victor Boosters and prospective buyers comes a flood of enthusiastic endorsements of this latest Victor achievement! More and more dealers everywhere are switching to Victor exclusively. More and more buyers everywhere are learning that these new Victors are unmatched in everything the careful buyer wants — Beauty, Performance, Completeness, Value! If you haven't seen the new Victor 10's, give yourself a treat . . . . Ask any Dealer. For illustrated descriptive literature and name of nearest dealer, write direct.

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MODEL 10 *16 mm Series* MASTER *Projectors*

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Ewing Galloway

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Editor

ARTHUR L. GALE

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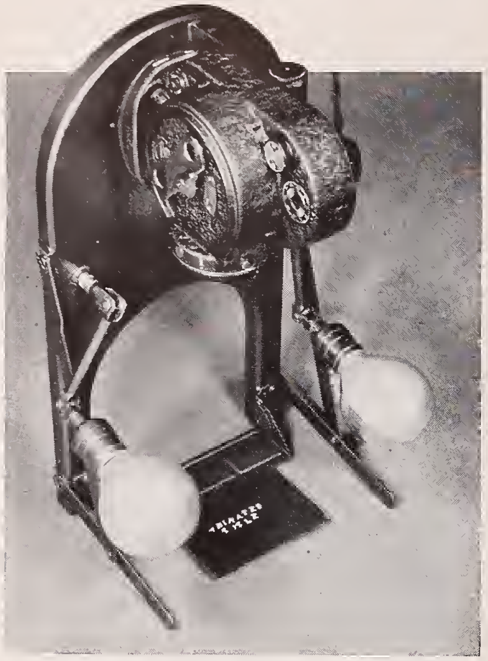
New.. Improved.. More Versatile..

B&H TitleWriter



The new B & H Character Title Writer as used vertically for making tricky animated titles with movable letters. The new lamps burn safely in this or any practical operating position.

The B & H Character Title Writer now appears in a new and more versatile model with which professional-like titles may be made more easily than ever before.

Like its predecessor, this Title Writer provides everything needed for title making with your Filmo Camera. In addition, it has the following valuable new features:

1. It may be used in a vertical position, as illustrated, so as to make animated titles with movable letters. There is also provision for the angle position for titles which show the hand as it writes, and for the horizontal position used in filming ordinary title cards.

2. The camera holding and alignment bracket is an integral part of the new, rigid, non-warping, cast aluminum base. Winding, lens setting, and button pressing cannot disturb the camera's correct position.

3. Alignment of title card squarely before the Filmo Camera lens is accomplished by vertical and horizontal shifting and shimming of the card holder.

4. Lamp support arms are swiveled and jointed. This permits using glossy photographs and magazine illustrations for title backgrounds, as reflections are readily banished by proper placing of the lights. Lamp position flexibility also makes possible interesting shadow effects from third-dimensional letters such as soup alphabets.

5. The 100-watt, 110-115-volt lamps are long-lived and brilliant. They are silvered on one side, and so provide their own reflectors.

Learn the thrill of making regular and trick titles with this complete and versatile Title Writer. Price, $36 complete. Ask your dealer for a demonstration, or write to Bell & Howell for a descriptive folder.

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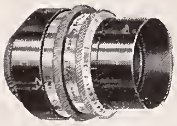
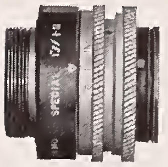


Cooke 1-inch F 1.3

The new Cooke 1-inch F 1.3 speed lens has the fastest working speed yet satisfactorily attained in a Filmo Camera lens—nearly twice the speed of the F 1.8. Price..................$75



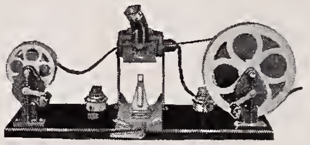
Cooke 1-inch F 1.8

A superior speed lens for black and white work, and especially designed for the ultimate in Kodacolor results. Price......$60
With Kodacolor filters.........$75

Cooke 15 mm. F 2.5 Wide Angle Lens

The Cooke 15 mm. F 2.5 wide angle lens makes possible broad-area scenes in narrow streets and cramped quarters. Takes in 180% more area than a 1-inch lens. Especially necessary for indoor movies in the home, for mountain scenes, ship deck sports, and many other travel shots. Price, Universal Focus, $45; Focusing Mount, $55.

B & H Film Editor with Dry Scraper



● The B & H Film Editor, equipped with the new B & H Dry Scraper, makes film editing a pleasant, quickly accomplished operation. The Dry Scraper shaves emulsion from film end in an easy stroke or two—cleanly, thoroughly, and without water. And remember, you get the strong, pliable B & H diagonal splice. Illuminating picture viewer and magnifier, geared rewind arms, and complete splicing outfit are all conveniently in position on a common base. Editor, complete, with Dry Scraper, $42.50. Without Dry Scraper, $40. B & H Combination Rewind and Splicer, with Dry Scraper, $16.50; without Dry Scraper, $14.00. B & H Splicer with Dry Scraper, $10.00; without Dry Scraper, $7.50. B&H Dry Scraper alone, $2.75.

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Now you can make a brilliant, clean-cut record of that impromptu masquerade party . . . of baby playing in his bathtub . . . of the children's birthdays . . . and of scores of other happy moments indoors. You can have *twice* as much fun with your camera!

Enjoy this new thrill in *your* home. Get some G.E. Mazda Photoflood lamps from your druggist or photo-supply dealer ...then go adventuring *indoors* for some *real* home movies. General Electric Company, Nela Park, Cleveland, Ohio.

**By doubling the light, you can use regular "pan" film*

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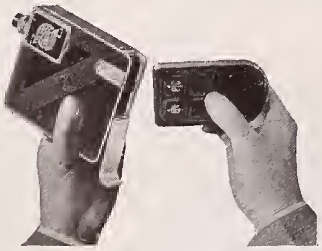

Open door, insert Magazine, close door—and begin filming.

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TRADE MARK REGISTERED
THE ALL PURPOSE CAMERA
Full information regarding all models of Simplex Pockette will be sent upon request.

INTERNATIONAL PROJECTOR CORPORATION
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Let's go!

Few new years have come to the world with a more real welcome than 1933. At best, the last twelve months have been a period of new decisions, of approximations, of tendencies and of beginnings. At worst, they were a period of perplexities, of difficult choices, of emergency measures, of revaluations of old standards and old methods.

Much of the hesitation has been made certain and new ways have been laid out definitely by many nations. Since the determination to try these new ways has been taken, the new year brings the task of carrying out specific programs and of devising means of rendering them effective. Following adopted patterns is easier on everyone than choosing patterns to be followed. Basic agreements are behind us and there will be difference of opinion on details and not on fundamentals. We know where we want to go.

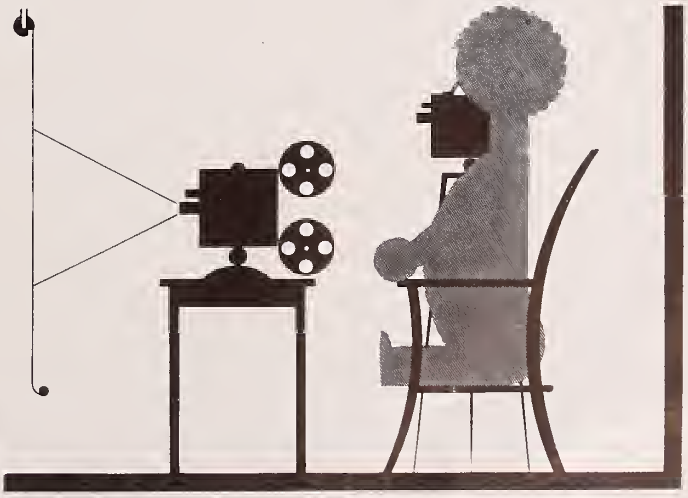
In this generally hopeful period at the beginning of 1933, the prospects for amateur movies are indeed bright. It is possible for practically everyone with a job to take up this satisfying recreation and statistics everywhere indicate that more people are returning to jobs. Equipment and film are available at greatly reduced prices over anything known before 1932. Because of these low prices, there may be expected both a wider distribution through new retail channels and an increased purchasing by those who have not made movies in the past. The Amateur Cinema League has prepared for this popularization of movie making by bringing out its first full sized book on the subject. There is no real barrier to everyone's filming and filming with full satisfaction.

This new activity which is just about to complete the first decade of its commercial life has, in that short time, been given a choice of tools that leaves almost nothing to be demanded by amateurs. There is no doubt about the fact that the industry which has supplied amateur movies is an industry more than ordinarily alert in its work of providing the means of amateur accomplishment. It is easy for us to forget the very real debt that we owe to the manufacturers of personal movie equipment. They have not lagged behind in meeting individual demand; rather, they have anticipated that demand. In this new year, these manufacturers should be rewarded with wider sales than ever before.

Dealers in amateur movie equipment are of a distinctly higher type than those who handle the tools of many other hobbies. They are intelligent, cooperative and reliable. The financial crisis has marked a very small percentage of business failures among them. They have been friends and counselors to thousands of beginning and advanced amateurs.

Early floundering as to where personal cinematography was headed has given way to a clear indication of its future. Amateurs are not copyists of professionals, neither are they following in the footsteps of still photography. Personal movies have become a ready means of expression for thousands who use them to enrich family life, to add to the pleasure of travel, to serve business and professional interests and to give out the artistic concepts of the filmer. The movie amateur is not an unknown equation any longer.

Like the rest of the world, amateur cinematography has made up its mind and chosen its path. In the coming year, the whole movement will advance along that path, calmly, determinedly and effectively.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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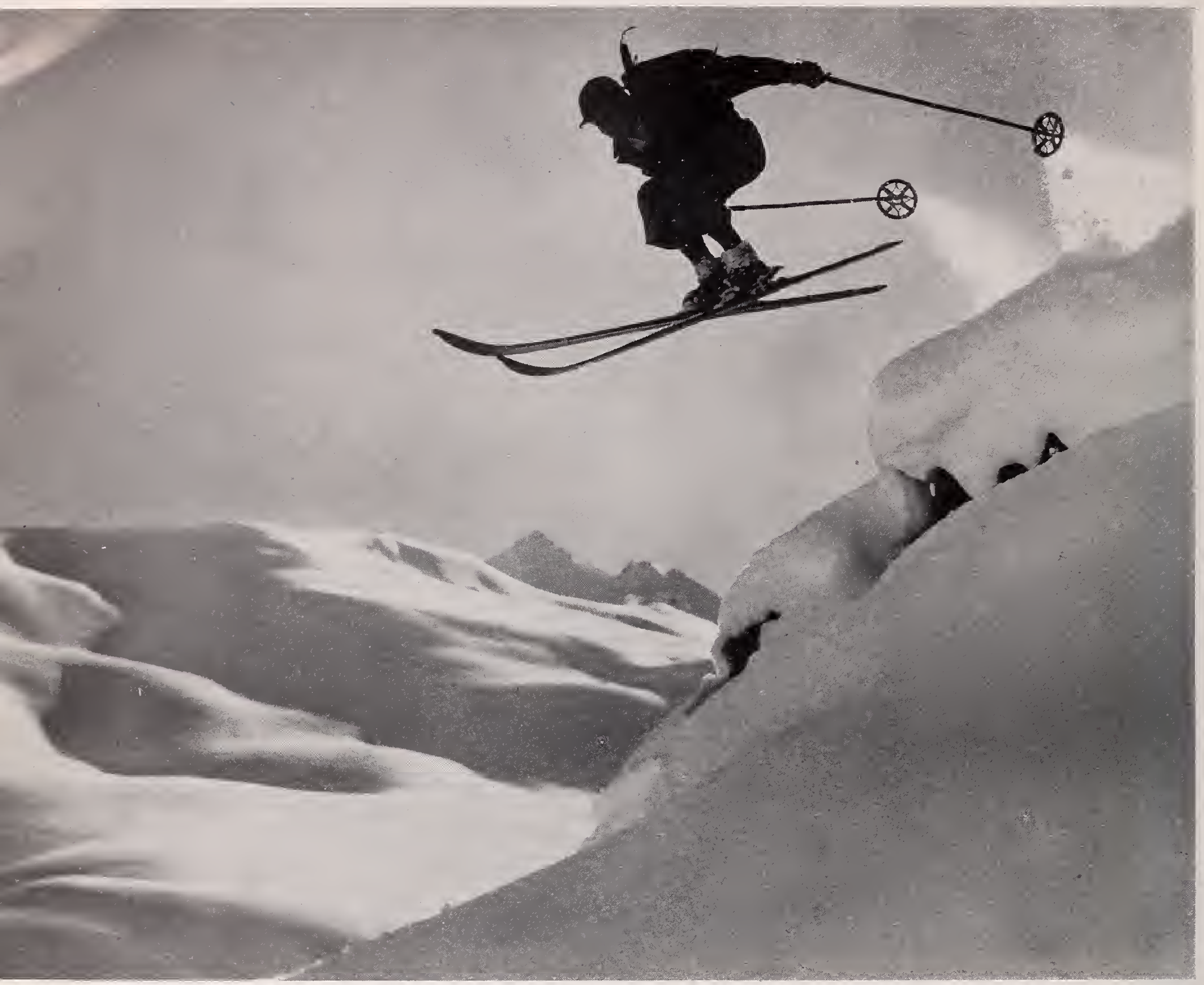

Ewing Galloway

Winter thrills Chief of all winter thrills to the cine amateur is taking effective pictures, and almost every winter sport will provide an opportunity for them. The ski jumper in slow motion seems to soar through the air, bringing to the screen the very poetry of movement. If a viewpoint can be secured from which the jumper seems to fly through the sky above the camera, so much the better. Use a heavy filter and supersensitive film to get that silhouette effect which will reduce the picture to the elements of a moving design. Be sure to wind the camera to its capacity when beginning an important slow motion scene.

MOVIE
MAKERS

Winter thrills

SYDNEY C. HAYWARD, ACL, and
STEWART D. BROWN

MAY it be stated, at the outset, that the suggestions and advice set forth here for movie makers who want to take winter movies (once well labeled by this magazine *Mitten movies*) are practical and thoroughly workable? Whatever references are made to the best lenses, filters and films for various purposes, are recommended because we have tested the results.

Now to business! Plans are being made for a party weekend of winter sports, outdoor as well as indoor. But, at least, there is going to be crunching snow, sparkling ice, swift tobogganing, swooping ski slides and a roaring crackling fire to drive away the frost. A happy prospect! Here's the ideal equipment to use in filming the expedition. Come as near to covering it as may be possible: three lenses—3 inch telephoto, 1 inch *f*/3.5, 1 inch *f*/1.9 or 1.5; turret head mounting of lenses to add conveniences; filters—2X and 4X filters, also a darker filter for special work, such as the "G" or "A"; film—panchromatic and supersensitive, remembering that the filter factors alter when using supersensitive (see *Filtering Christmas* in December number); tripod; camera—allowing speed changes up to thirty two frames a second for semi slow motion. (Normal speed is sixteen frames a second.)

Every lens mentioned is essential; others may be useful. The 4X filter is more popularly used for correction in scenes with a bright blue sky and a background of snow; the "G" filter gives much the same correction, only more so; the "A" filter gives over correction, which is sometimes valuable. That is, the denser the filter, the greater will be the contrast of snow and clouds. Thus, the denser ones are used when the day is particularly bright and dazzling. Supersensitive film, used for winter scenes with the denser filters, gives an excellent effect. The tripod isn't needed all of the time, of course, but will be necessary for interiors and for telephoto shots. Many camera wielders of experience say that twenty four frames a second as a normal speed gives much pleasanter results than sixteen; however, no sports having speed as their particular attribute, and most do, can be filmed at less than thirty two frames a second, and this is far enough to go in the way of slow motion except where it needs to be very slow. It is assumed that filters will be used whenever the sun is shining on snow or ice. Larger lens openings should be used when filters are employed, and exposure tables giving this information should be consulted; supersensitive film comes in handy, here, since it helps to make the filter factor less difficult of correct attainment. An over corrected sky sometimes adds to snow shots.

Now, that we have the equipment settled, let's launch a sample scenario—something that may have suggestions for the back yard sports of the stay at homes as well as for the enthusiasts with more distant, and more enticing, destinations.

Arrival! As the train slows down, make a shot from the car platform of the approaching station, including the station name and, it is to be hoped, drifts of snow, old "mossbacks" holding the reins of sleighs and horse sleds and, in general, the back country atmosphere. A quick turnabout and you have a shot of the party descending from the car, featuring skis, snowshoes, skates, winter toques. Don't neglect closeups! Nine times out of ten they make a good film what it is, so seize the chance to close in on some friend struggling with his skis and poles. Then take another closeup—a picture of the driver of your sled, or barge, as a contrast to the more citified type in the last picture. There's a lot of atmosphere in those sleds; make the most of it. A shot from your seat, framing the driver and steaming horses with a background of drooping firs and winding road, heavy with snow, tells a long story in a few feet.

As the inn or lodge is approached, figure out, from an artistic and picturesque point of view, the best way to film the next episode. There may be a unique, old fashioned sign for the inn; if so, get the sled and friends piling out of it in the same shot with the sign. A panorama will be forgiven if it is done slowly, from left to right; try one here, following the characters as they walk into the lodge. There will soon be a chance to shoot the crowd putting on skis and setting out.

To supply a theme for the sequence to follow, novices may well be contrasted with the more expert runners. If skating is the first item on the program, a general view of the rink, or pond, should be given meaning by a near shot of someone putting on skates. Then, adjust the tripod, focus your telephoto and, firmly planted on terra firma, follow, first, the gyrations of a beginner. Make a slow motion shot of waving arms, faltering legs and the final bump; then, cut to a figure skater who seems to know his technique. No screen ever reflects any movies more fascinating than half speed pictures of a graceful figure skater. If you wear your own skates, a professional touch may be given the film by having someone push you slowly while the camera is running; if it is done slowly and steadily, the result will be good. The same thing can be done in skiing, in which case the camera may be pointed down the slope, the starting button held down and parts of the trip recorded by the operator during his slide. An expert skier can make this shot a thriller.

Silhouette pictures of skiers

[Continued on page 25]

Off for the winter

W. E. KIDDER, ACL

Precautions that simplify filming on winter cruises

Ewing Galloway

Mexico is the goal of many who film their winter trips

IT IS now close to the cruise season when many movie makers will leave familiar territory to expose film in new climates. Many of them will overlook one of the simplest and most important items and will never give a thought to the change in light conditions that they will meet after a few days' travel.

In preparing for a movie making cruise or winter trip to the south, if possible, in addition to a camera, you should have a tripod fitted with both panorama and tilting devices. When using a speed of eight frames a second or telephoto lenses, the camera must be firmly placed to obtain satisfactory results. Unfortunate camera movement alone is responsible for a major portion of imperfect scenes. On long cruises far from repair facilities, a second camera taken against the possibility of accident may save a bitter disappointment. If a wide filming range is planned, the movie maker should take at least a two inch and a four inch lens in addition to the lens furnished with the camera. Those whose lens equipment is extensive should add a short focus, wide angle lens and an extra fast, one inch lens for interiors and poorly lighted shots. Of course, the camera may be equipped originally with the latter type of lens.

When possible, filters of several densities should be provided for each of the lenses. The 2X and 4X regular amber filters, a red filter for sky shots and green ones for the foliage and landscape work should be included. The neutral density filter is not essential except for use with supersensitive film or lenses in which the diaphragm will not close down far enough for proper exposure in very bright light. A good exposure meter should always be included.

Very few realize that climatic conditions seriously affect films before processing. Excessive moisture often found in sea air is detrimental. Tropical climates require that the film be protected at all times from undue heat and the peculiar humidity that is almost sure to be present. If you are to store film for some time before exposing it in the tropics, it is well to purchase it sealed in tins. If the film is not available in this tropical packing, buy fresh film and wrap it in two or three thicknesses of newspaper. Films wrapped this way can be carried safely for some time, because newspaper is made from wood fiber which readily absorbs moisture but will not transmit it to a dead air space.

When movie making on the sea during very wet weather and particularly in the tropics, never thread the film until you are about ready to make exposures. Use the film within ten or twelve hours and remove it from the camera. It is well to be supplied with a few fifty foot rolls so that this will be practical in cases where a full hundred foot roll is not needed. After removing exposed film from the camera, return it to the metal case but *do not seal*. Replace the metal case in the carton and wrap it with not less than three thicknesses of newspaper. This advice applies to all types of film, unless it is possible to have it developed within a day or two after exposure. Store all films, whether wrapped or sealed, in a cool, dry place. Keep the camera in a warm, dry place to prevent moisture from accumulating.

Be careful when loading and unloading the camera to keep the film wound tightly on the spool so that there will be no danger of edge fog. Film sticking in the camera usually is caused by making the loops too short in threading. Sometimes the sticking may be bad enough to tear the film but, if so, it may be spliced temporarily with an ordinary postage stamp or gummed label. Either will necessitate the opening of the camera in a dark room in order to pass the defective film beyond the sprocket where the two ends may be joined. If the film is not severed it is necessary only to move the torn film beyond the sprocket and thread in the usual manner. When sending such film to the laboratory, notify it of the break and give the footage at the point of the defect. When using supersensitive, remember that it must be handled in total darkness. Regular panchromatic can be handled under a dark green safelight and orthochromatic under a red light. It is best, however, to practice loading and threading the camera in the dark until you are entirely familiar with it because generally, when one is called upon to do an emergency job, the proper safelight is not at hand. A little practice with some old film will soon make one thoroughly familiar with the camera mechanism. If you are forced to open the camera in daylight you will not lose more than two or three feet of film if you are careful. Be sure to stand in the shade or throw your coat over the camera and, after the

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Film magic

J. P. LAWRIE

Providing new ideas for simple trick and novelty reels

TRICK, or novelty, films are often the bane of the average cine worker who, from lack of experience or apparatus, fights shy of what he imagines calls for more skill than he possesses. Whilst it is true that certain kinds of trick films call for much skill, apparatus and technical knowledge. there are yet many little novelty items which can be filmed with a minimum of trouble and movie equipment.

For instance, the owner of a miniature theatre could produce a film on the following lines. A gramophone and records are shown, and a record is held up and brought in as a closeup in order to display the title. (It could be a vocal excerpt from an opera.) The record is then placed on the gramophone and started. The scene cuts to the level of the phonograph doors and fades to reveal the theatre stage in place of the machine. The curtain goes up and the action of the figures is, to some extent, conformed to the subject of the record. At the conclusion, the curtain is dropped, the theatre fades out and the gramophone fades in. An iris out could be substituted for the fade.

For those without toy theatres, the idea might be worked out by using excerpts from professional library films in connection with suitable records. If one has made a film version of a popular song, the story could be introduced in the same manner. After the closeup of the gramophone doors has faded out, the first scene of the picturization of the song would fade in. The fact of having a ready made musical setting is rather an asset if some simple provision is made to keep the action more or less in step with the music.

An amusing little joke has been made of a game of chess. One of the players stretches out his hand, obviously to make a stupid move. He pauses a moment, then turns his head very sharply and gazes at the camera, nods his head and smiles, alters his move and wins the game. In screening this film, at the point indicated by the pause, the operator of the projector, or an accomplice, calls out, *"Don't do that! Move the pawn."* The subsequent nods and smiles from the screen, in apparent reply, are amusing.

A more ambitious and, possibly, more subtle scheme for using a chess game (or checkers, or cards, for that matter) as the basis of a trick film might be worked out as follows. The scene of the play is established and we see one of the players, in near shot, making his move. It is indicated by the other player that it is a good one and that he will have trouble in meeting it. He is seen in deep thought. Of a sudden, he gets his idea and starts to make a stupid move with one of the chessmen. As the play starts, his adversary is shown smiling to himself in anticipation of the coming *débâcle*. The other player makes the move, but no sooner has he withdrawn his hand than the piece is seen to scuttle across the board to its previous position. Stop motion filming and moving the piece a bit at a time between shots will do this. The adversary looks back smiling, expecting to see his victory awaiting him. He is nonplussed to find that his opponent apparently has not yet moved. The opponent starts to indicate that he has moved, looks at the board and registers embarrassment. Once more he reaches for the misplayed piece. But before his hand can touch it, we see the piece that offers the right move start, on its own accord, completing the move. Poor opponent has been dumbfounded at all of this, but suddenly gets the idea, touches the piece to indicate that it represents his decision and settles back complacently. Adversary looks about, impatient at the delay, and, to his great dismay, recognizes defeat. Interesting lighting effects may be obtained with chessmen as subjects.

Now that we have relative ease of interior lighting, it is a simple matter to rig a screen made of sheeting and to use this as a background for a little shadow play. Scenes of a "cut out" of a cardboard cat chasing a similar dog may be spliced in with scenes of a real cat and dog fight. Introduce the story with the "cut outs", shift to the real fight and then to the shadows, ending with the cat or dog being carried off the screen on a stretcher.

The writer recently saw screened some beautiful color shots of highly iridescent soap bubbles, among which beams of light were played. The film was shown as baldly as it has just been described. At the writer's suggestion, an addition to the film was shot and the whole was entitled *Bubbles*. Following the title, there was presented in color, of course, a living reproduction of the famous picture of that name. The picture came to life and the child very delightedly blew bubbles from his pipe, the camera fixed on

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Puck, eyeing the Capitol in dismay, is a ready made shot

Underwood & Underwood

The clinic

RUSSELL C. HOLSLAG, ACL

Technical comment and timely topics for the amateur

Indoor sun ■ Every movie maker has noticed those brilliant patches of sunlight which illuminate the whole interior of a room, seemingly with unusual brightness and warmth on a cold, clear winter's day. The apparent extra illumination is usually caused by the fact that the sun's angle is lower in the winter, hence the light will shine more directly *into* the room. It is possible to take successful indoor pictures in the direct sunlight coming through a window, but the lighting, since it comes from one direction only, may give a hard effect to the subject, in which the shadows are inky black and the light parts overexposed. Much better results are to be had if the shadow parts of the subject are illuminated by the diffused light that may be secured by using a white reflecting surface to catch the light coming from the main source and to turn it back. In this way, the darker parts of the subject are adequately illuminated and a better over all effect is produced. The pleasant little shot here featured shows the subject directly in sunlight, but the reflection from the white tablecloth illuminates the shadows and softens the entire quality of the lighting.

Random shots ■ If frost forms on the window pane, try tracing a short title, such as *Winter*, *Jack Frost* or the like. Place the camera on a tripod and photograph this in a closeup from the inside. Use a small stop, and an unusual and seasonal title will result. ■ If your nerves are strong, take the camera down a toboggan or bobsled run. You will not have much control over the camera while the event is taking place, so that you had better wind the spring up well and set the adjustments carefully before starting. The most interesting shots are just at the start and during the finish. A camera speed of 32 will minimize the jiggles. ■ If the camera has been used in a cold place, be careful when taking it into an environment of another temperature, as moisture may condense on the glass of the lens. Examine the front element carefully to see that it is not clouded. This is particularly advisable with fast lenses because of the larger glass surface.

Recording footage ■ In changing chargers in the Pockette camera, it is often desirable to make a note of the footage so that the filming may be continued at a later time. The handiest way of doing this is to write the footage on the film which is visible in the aperture of the charger. This single frame is lost, anyway, and writing the amount of film used insures a permanent record until the film is again run in a camera.—*Dr. Lee J. W. Levert, ACL.*

New pointer ■ Travel films are not infrequently introduced by a map to show the route of the journey. I have found a way to supplement the usual method of pointing to the principal cities or stops. A small, hand magnifying glass may be held over the point to be emphasized in such a way that the camera lens looks through it. Thus, when a particular location is to be pointed out, a hand appears at the side of the picture bringing a glass to rest over the wording. If the wording is long, the glass can be moved until all of it has been read. Weird, distorted effects may be secured by moving the glass. A little practice will enable one to do this quite easily. By using as much light as is possible, the diaphragm can be closed down to give depth enough to make both the magnified wording and the outline of the map distinct. A camera with a critical focusing device will be a great help. A trial will show just how the lights must be placed to avoid reflection on the glass. Care must be taken to hold the magnifying lens so that the axis of the camera lens passes through it in a perpendicular line and the lettering appears straight.—*Andreas Lowy, ACL.*

Titler masks ■ When using the small titlers designed to hold typewritten cards, it will be found that the area photographed is somewhat smaller than the size of the opening in the metal frame, though slightly larger than the black paper mask used in lettering the title. Knowing the exact limits included in the picture enables the title maker to choose his backgrounds more carefully. A sure and safe method is to take a card the size of the metal frame, or larger, and draw two lines which meet in the exact center of the card at right angles to one another. With a ruler, divide these lines into quarter inches and number the divisions. Place this chart in the titler, take

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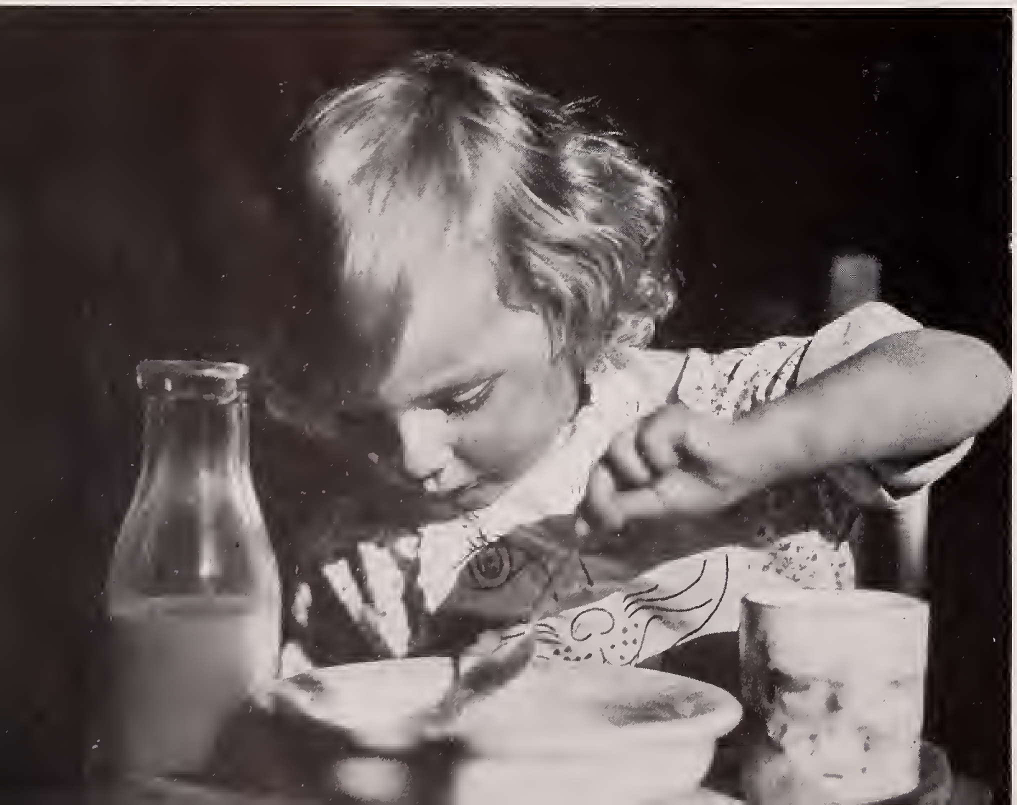
Doris Day



Sunlight streaming through a window makes nice lighting

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Clever lighting is found in "Pontenero" filmed in Cleveland

New impetus ■ A recent meeting of the board of directors of the Metropolitan Motion Picture Club, in New York City, has renewed and enlarged the activities of that club for the coming year. Meeting dates have been arranged monthly until the end of the season, program subjects have been assigned to each meeting, members are listing their equipment and facilities for production on a club questionnaire, a club news letter is being issued under the editorship of Annette Decker, ACL, and an executive committee has been appointed composed of president George L. Rohdenburg, ACL, vicepresident George Ward, ACL, Hermann Danz, ACL, and Robert Coles, ACL. Mr. Coles has been recently appointed secretary following the resignation of James W. Moore, ACL. Late meetings of the club have featured a demonstration of 8mm. equipment and films, a screening of *Father's Day at Home*, *Total Eclipse of 1932* and *Through the Canadian Rockies* and a detailed membership discussion of these pictures.

Gregory talks ■ *Believe It or Not*, a 200 foot comedy, has been completed recently by the Larchmonth (N. Y.) Cinema Club, under the direction of F. Warren Greene, ACL. Others connected with the production were George Kirstein in charge of editing and titling; Harold J. Meyer and Douglas Dray, ACL, photography, assisted by M. Clay Adams; Peter F. Lindemann, ACL, lighting; H. Derosier and Donald Hawley, properties; Jack Beirn and Clifford F. Potts, script. B. A. Lundy, ACL, is supervising the current production. At late program meetings Carl Louis Gregory spoke on his experiences as cinematographer with the Williamson underseas expedition, for which he made the first under water motion pictures, and A. P. Lane discussed and demonstrated with slide enlargements the relative grain of various still and cine emulsions. A contest for a club leader has been announced which will conclude on the 13th of this month and will be judged at the meeting of the 17th. Two free copies of the leader will be the winner's award.

Election ■ Officers and committees of the Chicago Cinema Club for this year have been chosen recently as follows: Glenn S. Bowstead, president; Stanley F. Warner, ACL, vicepresident; Warren R. Sandage, treasurer; William W. Macomber, secretary; George J. Cowan, Dwight Furness, E. J. Hamme and S. E. Butler, programs; Mr. Warner, Mr. Cowan, L. E. Weber and Mr. Sandage, membership; A. L. Bartlett, H. W. Clark and Mr. Furness, films; J. A. Hutter, jr., R. W. E. Yardley, ACL, and W. A. Scott, award and contest; Norman J. Phelps, publicity. C. A. Paulson, Mr. Bartlett and Mr. Phelps will serve as directors in addition to the officers. Members of the Chicago club have been granted the special privilege of covering the coming Chicago Century of Progress Exposition on 16mm. film.

Special program ■ More than fifty members and guests of the Mount Kisco Cinemat Club were entertained at a recent meeting in the studio of Shirley Burden, ACL, at Uplands, the estate of W. Douglas Burden, near Mount Kisco, New York. Mr. Burden screened for the group his seven reel film, *The Silent Enemy*, made during an eight months' trip into northern Canada, and a Russian film, *The Man With the Camera*. At a later meeting, held at the home of Robert Jennings, a cameraman of the professional newsreels, Mr. Jennings screened and discussed a number of outstanding newsreel shots for the benefit of club members. Members' films which have been screened at late meetings include *The Night Call*, 800 ft., 16mm., by Elizabeth Sansom, ACL; *Chelmont Park*, by Robert F. Gowen, ACL; *Rodeo at Cody*, by Harold H. Park; *Yellowstone National Park*, by Miss Lorenz; a demonstration of 8mm. film by L. Elsesser; *Nothing to Declare*, from the League's Club Library.

New president ■ In Portland, the Maine Amateur Cinema League has accepted with regret the resignation of Dr. Albert O. Gross, of Bowdoin College, as club president and has elected, in his stead, Alton M. Seavey, of Saco. William D. Talbot was chosen vicepresident; C. M. Jurgensen, H. M. Armstrong and Joseph Kahill, program committee; Ruby Wescott, ACL, secretary. Twenty three members attended this meeting and accepted the invitation of the Amateur Cinema Club of Hartford for a loan exchange of groups of members' films.

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Courtesy Applied Photography

Symbolical scenes may emphasize the plant's dimensions

PAUL D. HUGON

Plans make sales

A concise outline to guide in making amateur industrials

SELECTION, which means elimination, is the essence of the industrial scenario. In a film, or in an advertisement, there is no use trying to show or tell everything. Not the whole of a manufacturing plant, nor all its personnel, nor all its policies, nor all the sales points about its product can find a legitimate place in one film, for the same reason that a man's entire personality cannot be imprisoned within the limits of one book.

An industrial film is, in every way, the equivalent of an advertisement. Given one limited result to be attained, what is the most direct way? If the subject does not justify concentrated effort, it is better to abandon it than to produce an unfavorable impression on the potential customer by confusing him with unnecessary details. That is the battle which every advertising man has to fight against almost every managing committee, and it is best fought at the very start. No sooner do the various departments know that an advertising campaign is slated or a film is planned, than they all rush to secure their share of the glory. Too often, to please individuals, a fatal compromise is made, and the advertisement or film is botched through over inclusion. The question that the wise executive will ask himself first will be, "What is the *smallest* field within which this picture will pay for itself?" There are as many answers to that question as there are products and plants.

The selection of a keynote implies complete omission of certain aspects of the problem and systematic subordination of others to the primary aim. The maker of a food product which is not fundamentally distinct from all others will feature prominently the cleanliness of his plant and the sanitary precautions employed at every stage in dealing with materials and personnel; only secondarily will he mention food values and actual use of the product (which, in any case, is better dealt with by trade associations in organized propaganda than by individual producers in competitive advertising). As to the methods of manufacture that are not exclusively his own, he will omit these or drastically reduce them to a series of flashes, only to show magnitude, thoroughness or other incidental selling points. The manufacturer of a high class electric motor, selling to engineers, will concentrate on the accuracy of his product and on his testing methods, omitting references to his sales force, whereas the maker of a smaller motor, selling in quantities through retail stores, will emphasize the economies of quantity production (and therefore the vastness of his plant), the variety of domestic uses and the wide spread nature of service agencies. He will not burden the spectator with technical data.

A washing machine man will demonstrate usefulness and labor saving qualities first, and, secondarily, the reliability of his concern as evidenced by the magnitude of its operations, the latter solely because such reliability is a deciding factor with the non technical prospect; but he will not bore the housewife with a detailed study of manufacture from blast furnace to shipping room. Indeed there are extremely few films, aside from those intended for foreign trade, in which packing room problems should play much of a part. A service concern, such as a dairy in a city of medium size, will stress the high character of its personnel and its training, since much of its business is done by personal contact.

This regard for proper emphasis will be translated into footage. About two thirds of the film will go to make the principal point, one third the supporting considerations. That which remains longest on the screen, all other factors being equal, receives the most attention and is remembered longest. In the featured part, even the smallest details may be used to advantage in a fairly lengthy series on closeups, the bigger the better, with a sufficiency of explanatory titles. The vital point of an argument, the "topic sentence," as it is called in writing, cannot be made too clear. In the subordinated parts, details will be left out in favor of overlapping scenes of short footage, long shots and closeups mixed. The modern method of rapidly succeeding views, two or three feet each, is very effective in summarizing impressions and in creating emotional appeal.

Needless to add, the product or service will be shown in use either at the beginning of the reel or at the end, or both. A taste of the merchandise, followed by an explanation and, then, by a longer and final taste—that remains the best psychological formula in salesmanship, whether by film or by other mediums.

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Lighting sports

H. E. ANGELL

As every movie maker knows, the whole problem of filming large areas indoors has changed. Not so long ago, supersensitized film was the last resort of the professional producer, faced with the necessity of getting results where the light conditions were unavoidably bad. Such film required special preparation, had to be kept at low temperatures and quickly lost its extra speed. Now you may buy supersensitive film at your dealers for your 16mm. camera as easily as other film. It is about twice as fast as normal film in daylight and still faster in artificial light, a very distinct advantage where the utmost speed is required.

Lenses are now available for amateur use which are about ten times as fast as the standard *f*/3.5 lens. Working with 16mm. film has one great advantage over the 35mm. width. These new, fast lenses in one inch focal length have far more depth of focus than lenses of the same speed but of greater focal length. A lens of *f*/1.3 aperture for use with 16mm. film is a perfectly practicable instrument, although requiring critical focusing, whereas a lens of the same speed of two inch focus or more (necessary for a 35mm. camera) is an exceedingly difficult thing to handle.

Supersensitive film used with a lens of *f*/1.3 aperture has about fourteen times the speed of normal film used with a lens of *f*/3.5 speed. For this reason, scenes on which there is far too little light to make even a poor exposure with the slower equipment will yield fully exposed films if you take advantage of the faster film and lens. Even an *f*/3.5 lens will do surprising work with the new film.

One of the most important of the many fields opened up by this new equipment is in the indoor athletic activities of colleges, schools, clubs and associations. Motion pictures have become an important factor in training baseball, football and track teams. To film outdoor events has been a fairly easy task and now, through the use of the new developments that have been discussed, it is possible to photograph events in the gymnasium, swimming pool or other indoor location.

Where there is a skylight above the gymnasium or pool, it may be possible to secure good films during the daytime without artificial light. This will depend entirely on local conditions, such as size of skylight, color of walls etc. Where sufficient daylight is not available, or in filming at night, Photoflood lights play an important part.

Basketball reels can be made with fast film and lamps

Reflectors and tripod standards are a great convenience, particularly where a small number of lights are to be used, and these accessories should be included in the equipment, but it is often possible, particularly when lighting large rooms such as gymnasiums, to get along without them simply by exchanging Photoflood lights for some of the regular lamps wherever the fixtures are so located as to give the desired illumination. In the case of indoor pools, the glazed walls may be used as reflectors.

Indoor pool, court and arena are new movie making sets

Where two or more circuits are available, as is usually true in large rooms, it is a good idea to use one circuit for the Photoflood lights and one for the regular lamps; in this way the Photofloods can be conserved, being turned on only when required. Wherever possible, the illumination sources should be shielded from the camera location in order to avoid lens flare, even if the camera has a lens hood.

For a boxing match, lights may be dropped above the ring, as low as conditions will permit, and shielded with tin or other opaque, cone shaped hoods. If spaced about eight feet apart over the entire ring, they will give ample and even light. If not too high, such lighting will make possible an approach to slow motion, provided, of course, that supersensitive film and a fast lens are used. For basketball games and other gymnasium contests, or scenes in the swimming pool, a very general illumination is necessary. This can be obtained, usually, by placing Photoflood lights in some of the existing ceiling sockets.

As to the quantity of light required for any given room, there is no rule to follow, because conditions vary so widely. An average size gymnasium with clean, white walls and a fair amount of normal illumination will require far less special lighting than a room with dark or dingy walls.

It might be the wisest procedure to secure a goodly number of Photoflood bulbs, say one or two dozen, and, with a suitable exposure meter, to check the increasing light, as lamps are installed, until it is found that there is ample illumination for a full exposure. Care should be given to arranging the light so that it is fairly distributed over the entire field of action. This will tend to produce

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Ewing Galloway

Practical films

Reporting uses of personal films for various purposes

Business ■ So that an American engineer can show to American stockholders in New York City the work he has accomplished in a difficult engineering feat at Manchester, England, G. N. Booth, ACL, of Bolton, England, is making a complete 16mm. film record of the undertaking. The film will present the manufacture of welded steel tanks, sixteen feet in diameter and thirty feet long, and their transportation in completed form by truck along a road so busy that the job must be done only at night. The tanks are being manufactured by John Booth & Sons, Limited, a firm to which the use of 16mm. movies is far from a new departure. In the past four years they have produced films on the manufacture of steel, the fabrication of structural steel in general, the erection of a steel bridge over a railroad and the manufacture of fireproof doors and roll shutters.

Smith College ■ A 400 foot reel depicting the adventures of a Smith College geology field party in the far West this past summer, photographed and edited by Cornelia Weston, ACL, has been added to the film library of the Smith College Alumnae Association and will be distributed by the association to local alumnae clubs. The film offers an unusual sequence showing the primitive methods of placer mining still in use along the western and northern streams.

Junior League ■ In Grand Rapids, Michigan, the Junior League has completed a delightful, two reel film based on an old fairy story, *Snow White and the Seven Dwarfs*, which is being used with the greatest success at children's parties sponsored by the Junior League, at parties arranged by other local organizations and, on a rental basis, by Junior League branches in other cities. Scenarization and direction of the picture were well handled by Barbara Hill and Esther Quaintance, with Wendell L. Patton, ACL, in charge of photography and editing.

Here and there ■ Henry D. McLarty, ACL, in Kenmore, N. Y., has made a film study of the processes involved in the dry cleaning business. This picture is one of the first to be made in that industry.■ To interest prospective students, Freeman P. Taylor, ACL, president of The Taylor School, a business school in Philadelphia, Pa., has made a 16mm. film detailing the school's services. ■ The manufacture of woolen cloth is the subject of an industrial film undertaken by Fulton Rindge, ACL, in Ware, Mass. A complete step by step picture of the processes of manufacture was secured. ■ In France, Donald R. MacJannet, ACL, has made a very comprehensive two reel picture of the MacJannet summer camps at Lake Annecy in the French Alps. This entertaining film, now being used on the continent to advertise the camps, shows the facilities offered to campers and features their activities. Although no set continuity motif, such as "a day at camp", is used, the picture is coherent and continuous by virtue of careful sequencing and amusing titles. ■ Cyril Presgrave, ACL, of Philadelphia, Pa., has completed an educational industrial picture of the sulphur and oil fields of Texas. The methods of mining the sulphur by the use of hot water and of shipping the product are included. This film is one of a series of educational features being made by Mr. Presgrave. In each case, the scenes of industrial methods are to be supplemented with corresponding chemistry lessons in film. ■ At Hotel Barth in Denver, Colorado, 16mm. movies of Colorado beauty spots are screened for guests, and 16mm. projectors are available for salesmen who use film in demonstrations. M. Allen Barth, president of the hotel, reports that screening scenic films appeals strongly to guests. ■ *The Making of an All Steel Automobile Body* is the title of a picture produced by the United States Bureau of Mines. The opening scenes show smelting ore in the blast furnaces, fashioning rolled steel and shipping the finished product. The remainder of the picture presents the stages in the construction of an all steel automobile body. Schools, churches and organizations may borrow copies of this film by applying to the Pittsburgh Experimental Station of the U. S. Bureau of Mines, Pittsburgh, Pa. ■ In Clinton, Iowa, R. H. Beil, ACL, is making a film to advertise that city's attractiveness as a home.

Laboratory sequences emphasize points in industrial films

Courtesy Applied Photography

Lens lore

FREDERICK G. BEACH, ACL

Simple exposition of the principles of camera lenses

TO THE average amateur the word lens means an expensive little mystery made of glass and placed in the front of the camera. He hears about "*f*/ value", "stops", "speed" and other terms but little does he know just how much bearing they have on his picture making. To help newcomers, as well as more experienced movie makers, we shall delve into these intricacies with a view to picking out a few simple fundamentals, for even a bare working knowledge of the lens is one of the greatest aids for any filmer, who is desirous of getting good results.

Fancy, if you like, a large funnel collecting water and directing it against a definite point. A lens performs a somewhat similar function. Light rays coming from objects before the camera are gathered and directed on the film by means of carefully ground pieces of glass mounted in a tube or lens barrel placed in front of the film. It reproduces the image of the scene before it in a size which can be included on one frame of movie film. You have seen light bent by passing it through a prism but, perhaps, were not aware that your camera lens does the same thing with the rays of light coming from an object before it. The lens transmits whatever light is on the subject and, of course, this varies widely. To be reproduced correctly on the film, a scene must have just the right amount of light passed through the lens. To govern this we have a diaphragm. Let us put a valve on the small end of our funnel which will allow a definite amount of water to pass, depending on the point to which it is turned. That is what a diaphragm does; it is a valve which controls the amount of light passing through the lens. Lenses are made up of elements, each element consisting of pieces of glass finely ground and cemented together; these elements are mounted in a tube or lens barrel with space between them; in this the diaphragm is placed. Because this space is often very small, the diaphragm is made of paper thin, metal leaves arranged to make a circular opening which may be varied in size. To change the size of the opening we turn a knurled ring on the outside of the lens barrel.

In order to determine just how much light is being passed through the lens, a standard system of "stops", or openings, has been devised. On all movie cameras the "*f*/" system is employed; thus an *f*/ value is a constant measurement of light passing through a lens no matter what size the lens may be. For example, an *f*/3.5 lens passes just as much light when used in a tiny vest pocket camera as it does when used in large studio cameras. In this way the photographer has a definite system to measure light with relation to lens. Now for the most interesting question of all. What does *f*/3.5 mean? The explanation is simple if you follow the steps closely. By moving the lens nearer or farther from the film, we change the focus or cause the light rays to fall on a point which is not in the same plane as the film; when they do not converge on the plane in which the film lies, then we say the lens is not in focus. Taking an object which is one hundred feet or more from the camera, we move the lens until the light rays converge to give a sharp image on the film; we then say that the camera is focused on infinity. (Infinity for the average cine lens is 50 feet or over.) With the lens in this position we measure the distance from the lens to the film; this distance is called the focal length. We then measure the size of the opening through which the light may pass when the diaphragm is wide open. Divide the focal length by this diameter and we find the *f*/ value of the lens. Conversely, the diameter of the lens opening multiplied by the *f*/ value of the lens gives the focal length. Thus we can see than an *f*/3.5 lens passes a given amount of light, no matter what the actual size of the opening is, because it depends on the focal length for its control. So we have our diaphragm marked with the *f*/ value of the lens when it is wide open and, as it closes, other standard markings appear at regular intervals. Most cine lenses are so marked that moving the diaphragm indicator one stop (or *f*/ marking) changes the light a given amount corresponding to that of other lenses. Opening the diaphragm one stop doubles the light and closing it one stop cuts it in half. Most cine lenses have as their smallest opening *f*/16; from this the stops are marked so that each one brings a one hundred per cent increase in light. The usual method of marking is *f*/16, *f*/11, *f*/8, *f*/5.6, *f*/4.5, *f*/3.5, *f*/2.8, *f*/1.9 or *f*/1.5. These vary slightly according to the maker but are approximately the same; you [Continued on page 29]

Eugene Katz

The diaphragm is like a valve in its control of light

Gauging cine negatives

DONALD W. NORWOOD, ACL

A simple method for determination of their densities

THE advanced amateur who develops and prints his own negative cine film probably has found that the determination of light intensity to be used for printing any given strip of negative film presents somewhat of a problem. Wide variations in density of negative are encountered, and each section should be printed with a specific light intensity to get the best results from it. Unaided visual inspection is not always satisfactory and. to date, no inexpensive device has been put on the market for the specific use of the amateur. Development of test strips of film for each section will provide satisfactory results, but the method uses up a considerable amount of material and takes a lot of time. The purpose of this article is to present a method of handling this problem which is easy, rapid, accurate and well suited to the needs of the advanced amateur.

Two items of equipment which are in fairly general use are required, a film viewer, or editor, and an exposure meter of the photometer type. These in combination form an excellent densitometer. This is an instrument sometimes used in laboratories for determining the *density* of a negative, prior to printing. Since, of course, this density will modify the amount of light which reaches and affects the positive prints, it would be very desirable to be able to reduce it to some measurable value. This value can then be correlated to the value of the printing light and thus a satisfactory positive can be printed through the use of a densitometer.

First, we must arrange a reference scale on the printer. This may be done by attaching a segment of paper or thin cardboard to the printer so that the positions of the pointer, handle or other means of controlling the printing light may be noted on this auxiliary scale at the proper places. Select a light intensity about midway in the printer range and arbitrarily mark "16" on the scale. Double the light intensity and mark "32" on the scale opposite this position of the pointer. Double again and mark "64". Now adjust for one half of the intensity of the original setting and mark "8". Adjust again for one half of the "8" setting and mark "4". Then the intermediate points, "6", "12", "24" and "48", can be marked in their appropriate places. The same principle of calibration will apply whether the light intensity is adjustable continuously or by steps. If no other means is available, the light intensities may approximately be measured by inserting a strip of ground glass, ground film or undeveloped positive film in the printer aperture. Readings may be taken on this with the photometer.

Now, select a strip of negative film of about medium density, which we will refer to hereafter as our strip of standard film, and from it print a number of test strips of positive film until the best light intensity for printing that particular negative has been determined. Make a note of the number on the new printer scale which provided the proper light intensity. Then, take the same strip of negative film, place it in the film viewer and turn on the light. This operation is best performed in a dark or semi dark room. Look through the photometer into the film viewer, scan the frame which is in place and adjust the photometer exactly as it is adjusted in determining the light intensity on a subject which is to be photographed. That is, take a reading on the highlights, a reading on the shadows and select some point in between the two as the most desirable average reading. Use the readings on the lens aperture scale for this preliminary work (B scale, in using the Bell & Howell Photometer). This reading on the photometer should be recorded as the printing density for this particular strip of film.

Now, refer to the reading on the printer scale which gave the proper light intensity for printing this strip of film, and then so adjust the "exposures a second" scale on the photometer (C scale on a Bell & Howell Photometer) that a reading on it similar to that on the printer scale will be opposite to the B scale reading for this film. See figure 1 on page 26. For example, say that a reading of 16 on the printer scale gave the best results for this strip of film. Then the photometer gave an average density reading of *f*/2.5 on the B scale. Set 16 in the C scale opposite to *f*/2.5 on the B scale, and the equipment is all set for extensive use. Now, to determine the "printing density" of any strip of film, simply place it in the film viewer, observe it with the photometer and, when the average density is determined, read the C scale and set the pointer or adjustment on the printer to the corresponding reading on the printer scale. For example, suppose the film is of such density that it gives an average reading of 8 on the C scale of the photometer. Simply set the printer pointer to 8 and print the strip. See figure 2 on page 26.

A few precautions must be observed. In the use of the photometer it should be remembered that occasionally the B scale is shifted to compensate for changing battery strength. When the B scale is so shifted the C scale must be shifted right with it so that the readings obtained when testing the standard strip of film will still match. A good way to keep these scales in alignment is to make an index mark on each of them when the scales are first adjusted for the standard film and then always to put these indices in alignment when the photometer is to be used as a densitometer.

Also, if the light in the film viewer is changed, it is possible that the new light will be of different intensity than the old one, in which case a new adjustment of the relationship between the B and C scales will be found necessary. This may be accomplished easily by putting the standard film into the film viewer and resetting the C scale to correspond to the new average density reading as indicated by the A and B scales.

The original function of the accessories used for this densitometer is in no way harmed, and the amateur who uses his equipment for this purpose is getting just so much additional value from it and, consequently, more service for the money invested. At the same time he will discover this method of determination of light intensities for printing to be rapid, easy and accurate.

With certain obvious adaptations the photoelectric cell type of exposure meter may be made to serve as a measuring unit in this laboratory aid. The exact nature of the adaptations will depend on the type of meter used. Although the writer has not carried on any experiments with these devices it is felt that they would be highly satisfactory. One advantage is the fact that the element of human judgment does not enter the calculations.

By using this type of exposure meter, the task of judging negatives will be reduced to a mechanical operation. No doubt, variations in the method will occur to the user as he progresses, but the fundamental steps will remain the same. The use of a footage counter will aid a great deal in timing the negative. When the correct exposure has been ascertained, the footage of each scene may be noted on a chart. When running the negative in the printer it may also be fed through the counter, and footages cor-

[Continued on page 26]

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This sensationally fast film will record your pictures under light conditions far beyond the ability of other films. It is *twice* as fast as regular “Pan” in daylight, *three* times as fast under artificial light. Indoor night pictures are as easy to make as outdoor movies in the sun.

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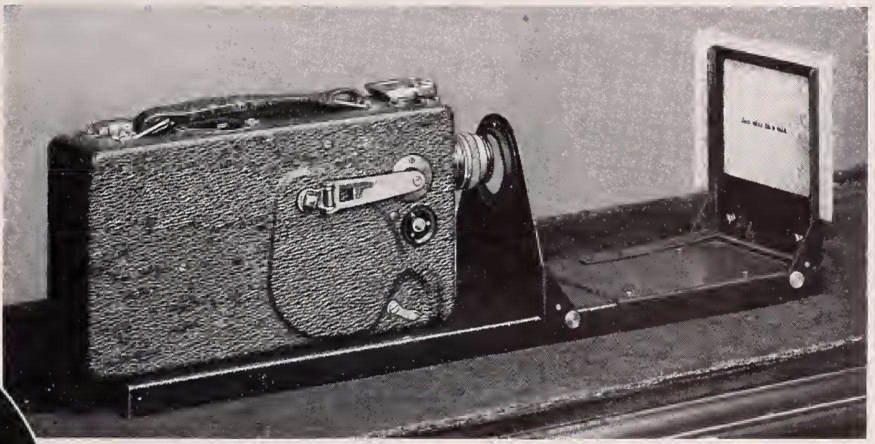

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News of the industry

Answers the query "What's new?" for amateur and dealer

National Graflex ■ The famous line of Graflex cameras is now augmented by a new model, the National Graflex, which is a precision camera having just claim to a place in the movie maker's equipment. The outstanding departure in the new Graflex is its small size, being approximately 5½″ x 3½″ x 2½″ in dimensions and weighing but thirty ounces. In spite of this compactness, all exclusive Graflex features are retained, including direct ground glass focusing through the taking lens, focal plane shutter and other attributes. A fast Tessar *f*/3.5 lens is incorporated, giving ten pictures 2¼″ x 2½″ on ordinary 120 roll film. An interesting possibility for movie makers is that these pictures are of a suitable size for use as title backgrounds in titlers now available. Further, the field, as seen in the picture size finder, is approximately the same as that taken in by the one inch movie lens, a fact which recommends that camera as a companion equipment for the movie maker. The focusing hood contains a magnifier for securing hair line focusing, and an exposure guide is incorporated which is calibrated to the camera. No carrying case is needed as all parts are fully protected when shut. The price, $67.50, marks the entry of the Graflex into the medium priced field and is a development of interest to the movie maker.

Agfa head ■ The announcement of the election of Brigadier General H. A. Metz to the presidency of the Agfa Ansco Corporation in Binghamton was recently made. This followed the resignation of Horace W. Davis, for ten years president of Agfa. General Metz has been a director of Agfa Ansco and for many years has been a prominent figure in the chemical industry of the United States. His wide experience and business contacts should prove of great value to the company. He will maintain his offices in New York City where he will keep in close touch with the activities of the Binghamton plant. His many friends in the industry wish him success in his new position and offer him their congratulations.

RCA Victor ■ The makers of the well known RCA Victor 16mm. sound on film projector have created an extensive library of sound on film subjects for use in non theatrical presentations. A large number of subjects including sound cartoons, travel films, comedies, sport films and many others are now being recorded at the Camden, New Jersey, laboratories. These will be sold to dealers throughout the country who will, in turn, rent them to sound projector owners. This library fills a long felt want.

Beltipod ■ For the movie maker who feels that a tripod is cumbersome for certain types of filming, William J. Grace, Kirby Building, Dallas, Texas, has announced a light weight device called the Beltipod. Consisting of a telescoping rod with a tripod head on one end and a hook to slip over the belt on the other, this device will prove a valuable aid to making steadier pictures. Weighing only ten ounces, it is light enough to carry on the belt or in the hand with no trouble. The length, closed, is sixteen inches and it may be extended to nearly twice that length for tall users. It will prove a boon to the travel filmer who feels that the conventional tripod is too large to carry about easily.

Mono film ■ The recent introduction of a new, low priced, reversal film has attracted wide attention. With raw stock made by Du Pont, this film is given a special reversal process which, it is said, gives a possibility for some latitude in the amateur's exposures. The film is not intended to give panchromatic results but, at the price at which it is sold, will give perfectly satisfactory pictures under average lighting conditions. Mono film is said to parallel orthochromatic reversal film in speed. Back of the new film stand two well known figures in the industry, Orton H. Hicks and Homer Hilton, individuals who have already won the confidence of the amateur cinema movement.

[Continued on page 33]

H.D.FILTER No 1
KODACOLOR
H.D.FILTER No 2

The Pockette camera and equipment in neat pigskin case

Winter thrills

[Continued from page 11]

are effective. Almost any hilltop with the setting sun to the back of it will furnish an ideal background. Don't forget the filter! Ski jumping offers good silhouette possibilities, but here is the best place for slow motion. Try different angles, some near the jump and landing hill, others more distant, using a telephoto lens. A half dozen normal speed shots of jumpers will be enough —all the rest should be slow motion, and the pictures will bring a thrill to any audience. A close shot from the top of the jump, featuring the jumpers adjusting ski harness and preparing for the leap, will add suspense. For general skiing shots, many attractive backgrounds will be found after a little search; one suggestion is that a closeup of the process of waxing skis be made. Again, a study of the technique of an expert in making various turns and in running offers much. Tobogganing is difficult because of the speed. With a station near the end of the run the whole thing can be filmed, and a fine shot is a night view of the slide with a toboggan coming down, on which one of the riders is holding a lighted flare.

Now, it's time to go home. Lengthening shadows bring an end to the day out of doors. And what an appetite! Get in close for a series of brief scenes of the cooking and the ravenous eating. All gather around the open fire for songs and stories. Here is the final picture and a most unusual one. Crouching low behind the circle around the fire, adjust the *f*/1.9 or 1.5 lens and silhouette heads and shoulders against the glow of the flames to make a fitting end for your winter sports movies.

Film magic

[Continued from page 13]

one and quickly flashed to the special bubbles shown in the earlier film. At the conclusion, the child was shown again and faded back into the picture composition. Thus a simple addition made an interesting film entertaining.

Those who live in apartments, and others too, can easily produce a highbrow "moral" film of a game of Tiddleywinks, with several hands "plinking" the counters around the pot. The scene fades quickly to that of a moth fluttering around a candle (or any light), flashes to tiddleywinks and then to a butterfly hovering around a flower. Flash back to the last counter going into the pot, then to the moth lying with scorched wings at the base of the light and then to the butterfly struggling in a net. What the moral is, is not quite clear, but it makes quite an effective little film!

A very simple trick film which, although exploited to the full, professionally, is none the less effective, is to film in reverse motion. For the best effect and to avoid the most obvious banalities, reverse motion filming should be used in the body of a film story, not as a thing by itself. Thus, in the film where Sonny is aiding Father in working about the place, we see them weeding the garden and tidying up the borders. Sonny's discrimination between weeds and flowers is shown not to be of the best and, in near shots and closeups, we see him lustily casting Mother's pet petunias to the four winds. Part of this should be shot straight and part in reverse motion. Thus, when Dad discovers, to his horror, the tragedy impending on Mother's coming inspection, we will have a magic way of restoring the damage. Dad says that something must be done! But what? Sonny waves a chubby hand to reassure him, reaches into the empty air, seizes a petunia from nowhere and presses it into the ground; it is as fresh as ever. This is where the reverse motion comes in. Still further "faking" will obviate the necessity of destroying any flowers at all, even for the effect above, for the near shots and closeups identifying Sonny's vandalism could be made in a neighboring lot. Indoors, the same idea could be used as Sister is helping (?) Mother in the kitchen. No use crying over spilt milk when reverse motion will whisk it up from the floor and into the bottle again. Even after Mother cautions Sister to use only the whites of the eggs in beaten egg (and she uses yolks and whites in a strange looking frothy beaten mess), reverse motion can unscramble the froth and lift out the offending yolks. Naturally, this method of making a novelty film can be applied to a great many subjects. We are all very familiar with the diver who so wonderfully springs from the water back to the diving board, which gives us a good idea of the kind of thing to avoid. Seek for the less hackneyed effects and try to have them mean something in the film, itself.

Those amateurs who dabble in microscopy, or who have friends so inclined, have a remarkable field opened to them. In fact, this field is so great that it is impossible to do it justice here, and it is a subject which will well repay some attention. One of the most striking amateur films viewed by the writer consisted of the mingling of drops of colored solutions as viewed through a microscope, and the instrument used for this film was quite of the amateur variety and eminently suitable for filming the larger variety of animalcula, etc.

In novelty filming, real success will depend on the specific ingenuity and imagination of the filmer. It is hoped that these ideas will stimulate them and provide a basis for experiment.

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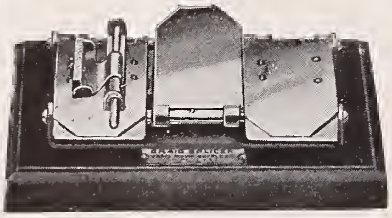

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Gauging cine negatives

[Continued from page 20]

related to the chart to provide an indication as to when the printer light should be changed. This would correspond, in some measure, to the method used in professional laboratories. Ways of arranging the apparatus will suggest themselves and the advanced amateur can easily make a very efficient timing table.

Off for the winter

[Continued from page 12]

film has been adjusted and the camera closed again, be sure to run off about two feet before making exposures.

In filming abroad, proper registration before leaving the United States will save much time, trouble and expense at the customs upon return. Under the provisions of the tariff, it is advised that cameras, films and sporting goods be registered by the government appraisers at the port of departure. Customs form No. 4455, which may be obtained in advance by writing to the collector of any port, provides the proper means of registering movie equipment to be taken abroad for personal use and to be returned to the United States free of duty. However, one must bear in mind that these articles must be presented for *inspection* to the port appraiser before departure. The appraiser's office in a large port, such as New York, is rarely ever located upon the dock. In smaller ports the appraiser is usually found at the border office. The form can be prepared in duplicate with a typewritten list of equipment pasted in the proper position on it and, after inspection of the articles to be reimported, it will be signed and sealed by the proper officer. Be sure that the seal appears also on the slip pasted on the form. Upon your return to this country this registration blank should be attached to your customs declaration. This method will relieve you of any later annoyance.

While the air of the cities of our country is often full of smoke and dust, in tropical and semitropical countries there are few factories and the air is cleaner and clearer. Therefore, a suitable allowance must be made in selecting diaphragm openings. On the other hand, the moisture content of the air is greater in certain localities and this frequently necessitates a considerably larger diaphragm opening. Whenever the sky is bright blue, you will find that the light is quite strong. When the blue carries a grayish tint, it indicates a somewhat weaker light. The use of a good exposure meter cannot be too strongly advised. As one reaches the southern latitudes it will be necessary to use a smaller stop as a rule, since, as the equator is approached, the sun is higher in the heavens and the light stronger. An allowance of as much as two and a half stops is sometimes necessary to secure the right exposure. Shadows are deepened and become more contrasty. During the hour after sunrise and an hour before sunset, light in the tropics is often as strong as it would be at noon in the temperate zone, but the shadows, due to the low position of the sun, have either disappeared entirely or are only faintly discernible. Under such condi-

Photometer type of light measuring device shows negative printing density

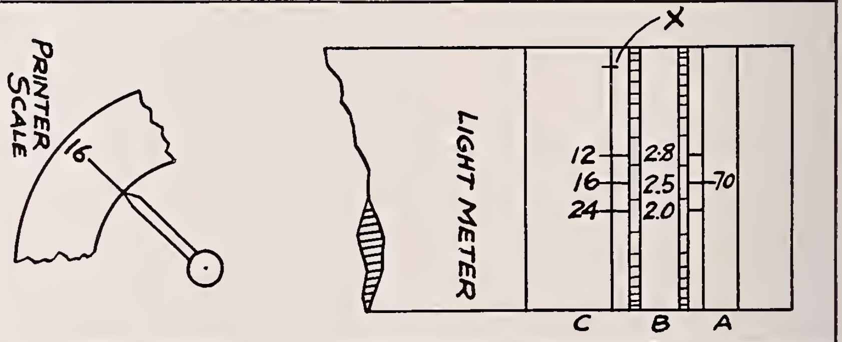
FIG 1.

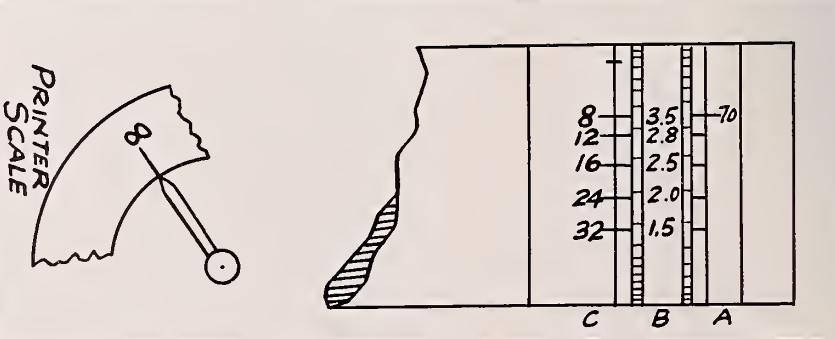
FIG 2.

tions, it is very difficult for the traveler to judge the light and, accordingly, the meter is the only safe guide. High altitude, particularly in a wilderness, will require a smaller stop because of the changed angle of light, lighter backgrounds and rarified air free from dust and smoke. The blue haze of distant views requires a filter to cut it and sometimes a 2X red one is more effective than the amber filter depending, of course, on the colors of the background.

Ordinarily, it is not necessary to use supersensitive film because of the general brilliance of the tropical light. There is no stop smaller than *f*/16 on most movie cameras, and a much smaller stop than this would be often necessary to avoid overexposure if supersensitive film were used. In such cases the only way to cut down exposure is to use filters. Neutral density filters can be employed and, in some cases, a faster camera speed will help, but this latter method should be used only when there is suitable motion in the scene. Neutral density filters have no effect on the film other than to cut down the light.

These few suggestions may save a great deal of time and more than one reel of film if the traveling movie maker will take the time to study them a bit. Here is one last suggestion which applies to all movie makers who are going on a trip regardless of where it may be. Have your camera checked over by your dealer or the manufacturer. Usually there is no charge for this and it may save the precious film record of an eventful trip.

Note by the Editor: Mr. Kidder's suggestion of registering raw film on departure from the United States is based upon his own experience at various United States ports of entry. Recent reports coming to League headquarters indicate that the procedure that the League has advocated concerning amateur film duty has, in most instances, met with success at the port of New York, where the provisions of the Tariff Act of 1930 seem to be understood fully by customs inspectors. It would appear that some inspectors either are not completely informed about the federal statute or find that compliance with its provisions involves additional and unwelcome labor.

The legal fact is that movie film of all widths is entitled to free entry into the United States, if it is of American manufacture and if it is not to be used for commercial purposes. The burden of proof of these two facts lies upon the importing amateur. There is no way in which he can prove American manufacture positively. However, most customs inspectors know American made motion picture film, especially if the original paper carton is kept by the filmer. In case the filmer has exposed but not developed film, he may legally be asked

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AND ALL OTHER MODELS OF CINE-KODAKS

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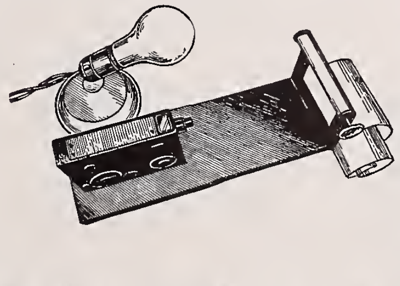
Small objects may be photographed by fastening the titler to upright support.

Supplementary lens compensates for the short distance, and is adjustable to all cameras used with this titler. Complete $6.50



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to exhibit that film, in order that the customs inspector may verify the fact of American manufacture, in those cases where the maker imprints his name on the edge of the film. If any customs inspector declines to accept the amateur's statement that the film is of American manufacture, the best course is to pay the duty under formal written protest, to secure a receipt for the duty paid and, later, to secure an affidavit from the processing laboratory that such and such footage of such and such film widths contains scenes of such and such places and that the film was manufactured by the owner of the processing station in the United States. This affidavit, together with an affidavit of the importing amateur, setting forth that this is amateur film, not intended for commercial purposes, and that it is of American manufacture, should accompany a letter addressed to the Commissioner of Customs of the United States, Treasury Department, Washington, D. C., asking for a refund of the duty paid under protest. With the letter should go a copy of the customs receipt for duty paid and a copy of the formal written protest. This procedure will cover the matter of American manufacture, in those few cases in which a customs inspector's knowledge of motion picture film is not sufficient for him to determine that fact.

The second half of the burden of proof on the amateur is that of showing that the films are not to be used for commercial purposes. This may best be done by entering the films in question on the amateur's customs declaration and following that listing with the following certificate:

> "The above listed films are intended for purely personal use and are not to be used for commercial purposes."

In general, customs inspectors and collectors of ports have been willing to accept this declaration of an importing amateur as sufficient proof of intention of usage. In case of a refusal to accept such a declaration, the importer should make out a formal affidavit, sworn to before a notary public, setting forth the same fact. Of course, any amateur who has thus brought films into the United States must carefully guard against any use of these films for commercial purposes. Such a use would exist if the films were shown for any purpose whatever when admittance is charged. It is not necessary that the profit go to the amateur; if the films are used for profit of any kind to any body or organization, whatever, commercial use has taken place and the importer is liable to action for false importation.

The law is mandatory, but the law places the burden of proof upon the importing amateur. It is not the ideal law, but it is the best law that the Amateur Cinema League could get from

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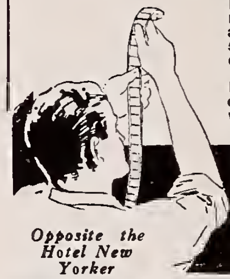

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Motion Picture Equipment
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Congress in 1930. By following the law, one can bring amateur films into the United States free of duty. Mr. Kidder's system has been found effective by him. It is not in harmony with existing statutes so far as film is concerned, but it has proved successful. Other amateurs have brought amateur films into the United States with no formalities at all. Some MOVIE MAKERS' readers will prefer to act in accordance with the statute, which reduces the possibility of being required to pay duty to the lowest probability; others will follow Mr. Kidder's suggestion of registration upon departure from the country; still others will leave the matter to chance.

Lens lore

[Continued from page 19]

will notice that, while the stop number grows smaller, the amount of light passed grows larger. This often confuses the movie maker. He may hear also of a "fast lens" and wonder just what is meant by the term. It means simply that the lens is so designed and ground that it will pass a large amount of light. It has no relation to fast motion as the name might seem to imply; it simply passes more light so that it takes less time to make an impression on the film. At the present time the fastest cine lens available for the amateur has a rating of about *f*/1.3; this great speed, however, means that these lenses demand a greater attention on handling to get satisfactory results. For instance, the fast lens must be focused more carefully at wide stops, for an object may lose its sharpness by motion toward or away from the camera. This brings us to the problem of definition in relation to the stops. With a small stop the angles formed by the light rays are lessened so that they converge on the film with less bending, the result being a sharper picture on the film.

Depth is a subject upon which the movie maker is often confused. We say that a lens has good depth when it is stopped down to a small opening, because it includes a longer range of objects in sharp focus with relation to the distance from the lens to the object. In other words, the depth of field is increased as the lens opening grows smaller. As an example, let us take any lens and focus it sharply at 20 feet; with the diaphragm wide open, we find that we can see objects in sharp focus closer to us than twenty feet, also objects beyond the twenty foot point. From the point where objects begin to appear blurred, between the twenty foot mark and the camera, to a point beyond the mark where they lose their sharpness is called the depth of field (or depth of focus). If we stop the lens down, we find that these limits are extended and the depth of field increases.

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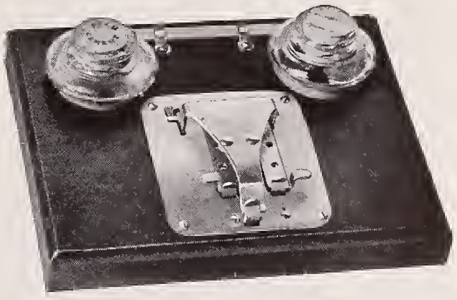

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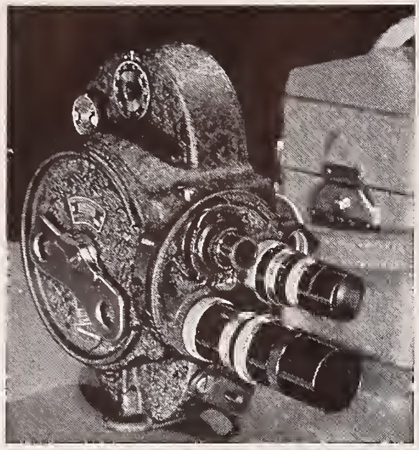

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This shows us why fast lenses have little depth and exact focusing is imperative.

Many times, lenses having an *f/* value of 3.5, or smaller, are placed in mounts without any provision for changing the distance from the lens to the film. When so made, they are called fixed focus lenses. Such lenses will cover, with satisfactory sharpness, objects from about five or six feet to infinity; they are actually focused on a point nearer than the usual infinity point but their depth is enough to take care of any distance.

The vast majority of movie cameras in use today have the one inch lens as standard equipment; that means that they are lenses having a focal length of one inch. This gives a picture which is satisfactory in size and suitable for all general work. For special types of work we have wide angle, telephoto and wide field lenses. The wide angle is just what its name implies—a lens of short focal length which takes in a much wider angle than the one inch lens. For example, the one inch (25mm.) lens at a distance of thirty feet from the subject will cover a scene about ten feet in width, while a wide angle, 15mm. lens will cover a width of nineteen feet at the same distance; this type is useful when photographing in cramped quarters such as the interior of a room. Because of their short focal length, wide angle lenses are of the fixed focus type.

Long distance lenses are generally spoken of as lenses having a focal length of approximately two inches, while telephoto lenses are from three to six inches. These lenses are to the camera what the telescope is to the eye; they magnify the size of the scene and make it appear closer. Because of their long focal length, they are not made with *f/* values higher than 3.5, as a rule; this is due to the fact that the size of the opening would have to be so large as to make the lens cumbersome. For practical purposes, we consider the exposure to be the same for telephoto lenses as for a one inch lens; there are, however, factors which must be considered, such as haze in distance shots which would not be apparent in nearer views. Other obvious differences are apparent to the user; for example, many times, bright sunlight will be found in the camera position while, on some distant object, the shadow of a cloud will have fallen. Here, of course, when using the one inch lens on a medium shot, we would expose for sunlight while for the distant view we might need exposure for shade.

Handling lenses suggests a few precautions. When using a short focus or wide angle lens, it is best to keep as much of the action in the center of the finder as possible. All lenses must be guarded from bright light falling directly on them, and this is particularly true of the faster types. Although fur-

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THIS CROWNING ACHIEVEMENT IS MORE ELABORATE THAN THE OBERAMMERGAU STAGE PLAY·
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5 REELS ~ 2000 FT. ~ 16 MM.
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nished with a lens hood, they should be shaded whenever possible. Telephoto lenses have hoods which are much longer than those found on objectives of shorter focal length, but these should not be relied upon entirely to prevent lens flare. When light strikes the front element of a lens and is reflected from one piece of glass to another, it may produce streaks like fog across the film. This often ruins the picture and produces a very unpleasant effect on the screen which is called lens flare.

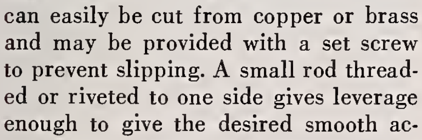
These simple fundamentals have been presented so that the movie maker may have an introduction to the principles of the lens with which he works.

The clinic

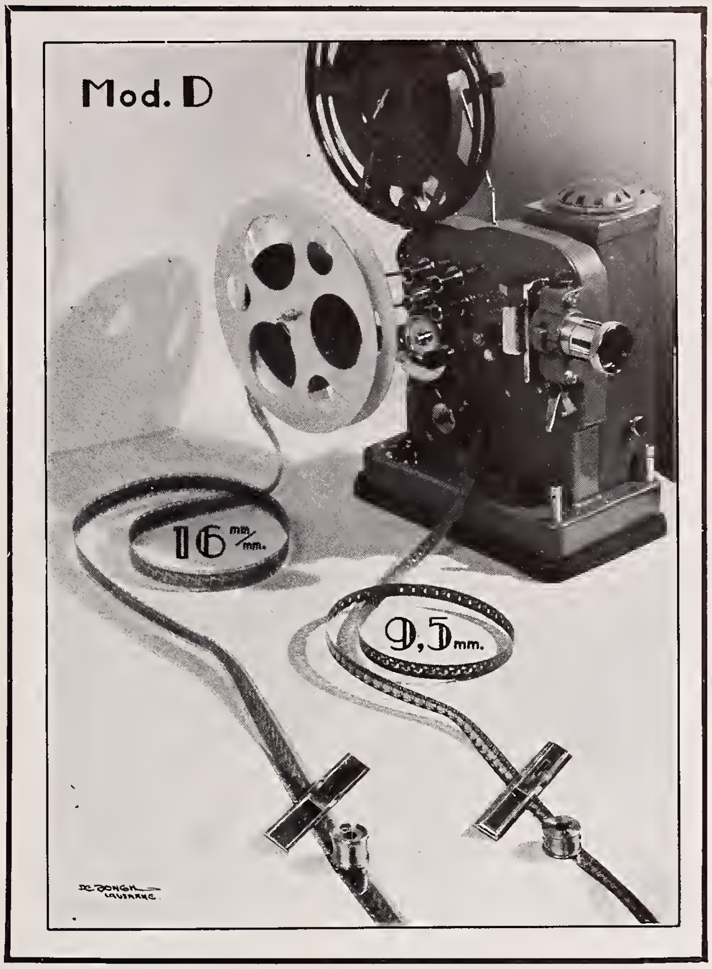
[Continued from page 14]

a few frames and, when the roll is processed, put it in the projector. It is then easy to see the limits of the title area. This size may then be laid out on a piece of cardboard or transparent celluloid and cut out to form a mask. This will give a guide for picking out parts of photographs to be used as backgrounds and will be found a valuable aid in making up the title cards. By using this mask, compositions suitable for small title backgrounds may be selected from many of the illustrations in Movie Makers. For example, excellent background compositions may be chosen from the photographs on pages 542, 543 and 546 of the December number.

Fading device ■ In connection with a method of making positive fades which appeared in *The Clinic* in October, I have developed a device to facilitate the changing of the diaphragm opening so that the action will be smooth and even. A metal collar was made to slip over the focusing ring on the lens barrel. The collar can easily be cut from copper or brass and may be provided with a set screw to prevent slipping. A small rod threaded or riveted to one side gives leverage enough to give the desired smooth action. When using this attachment, it is easy to stop at the proper opening by having the rod come to rest at a predetermined point. The diagram is self explanatory and, no doubt, readers will see chances for variations in the design to fit their particular types of camera.—*P. N. Thevenet, ACL.*



A device to aid in changing the diaphragm for fades



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Plans make sales

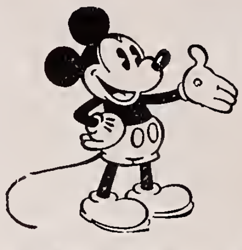
[Continued from page 16]

Skeletonizing the whole reel, then, one receives the following impression. First, here is a product in use . . . (10 feet of 16mm.). Second, it is *different from all others* on one of the following grounds: either the way it works (instructive and highly analytical examples, with animated diagrams and cross sections or models); or its sturdy construction contrasted with flimsy construction of others (views of quality production and testing methods); or its cheapness (views of quantity production, this time, by all means, including a shipping scene); or its sanitary nature (views of immaculate places, people and handling methods); or its wide variety of possible applications (views of uses in all trades, places and countries); or its local manufacture, which gives employment at fair wages to many of our own people, who in turn support local industries; or whatever else is the one and only primary selling point . . . and if there isn't one, there is nothing to sell and nothing to film . . . (250 feet of 16mm.). Third, this product is made by a reliable company, old established and patronized by many of the largest and oldest firms interested in that product (or by a highly up to date concern with most modern equipment and not handicapped by outworn traditions and devices) . . . (80 feet of 16mm.). Fourth, it is applicable to this and that human need . . . (30 feet of 16mm.). Fifth, its users everywhere are satisfied (views of city and country folk, rich and poor, in America and abroad, using the product with a satisfied grin) . . . (30 feet of 16mm.).

One example will show the general method used in the longer sequence, which alone presents any difficulties. Here is a file cabinet sold for its sturdiness. How is that point to be made? First, a title is introduced, summarizing all that is to follow within that master sequence:

> *The superior sturdiness of*
> *ABC File Cabinets is due to:*
> *(1) Stronger materials*
> *(2) Better assembly*
> *(3) Superior design*

After a few seconds, the whole title fades out except the middle line, *(1) Stronger materials.* This is followed by scenes establishing that fact, testing machines, views of manufacturing, always stressing strength, etc. Then, from the same title card in the same position as before, the second part of the sequence is introduced, *(2) Better assembly.* This is followed by shots of assembly details and their testing. The same procedure is followed in turn with the third point, the latter supported by diagrams and skeletonized examples. Often it is advisable to get one's illustrations from other and more popular fields; the cantilever principle used in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MICKEY MOUSE
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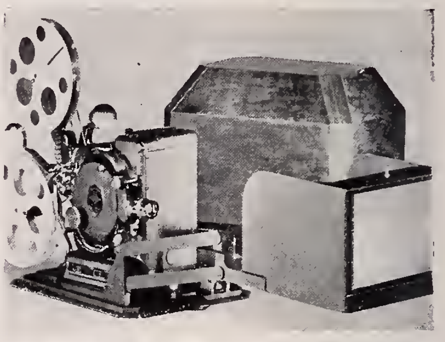
This $175.00 Library Kodascope consists of the Model B Kodascope, with walnut case, 1 inch and 2 inch projection lenses, extra lamp, two 400 ft. reels, 1 humidor can, oiling outfit, splicing outfit and self-contained screen for only $90.00. Brand new.
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New 100 ft. subjects, $2.90. Camera negative films, developing, printing, duplicating, etc.
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These prices include FREE processing which provides you with a NEGATIVE and a POSITIVE Print on plain or tinted stock. Parcel Post Prepaid.
Straube Film Laboratory 731 So. Ferris Ave. Los Angeles, Calif.

a machine is best shown by a view of a cantilever bridge, lighter and yet stronger than another type. The repeated introduction of familiar points of comparison is one of the most successful educational methods; the more frequently such associations are formed in the spectator's mind, the more permanently the lesson is driven home. Advertisers and film men need not follow the outworn theory of school superintendents in limiting teaching to the one subject in hand; theirs is the whole earth, if it will yield a practical result.

News of the industry

[Continued from page 24]

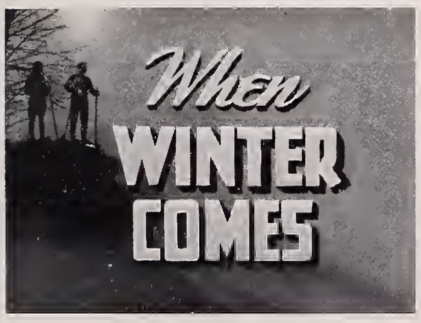
Wolk moves ■ The Wolk Camera Company of Chicago, a concern noted for its progressive policies, announces that it has outgrown its former quarters and will henceforth occupy a full store at 219 South Dearborn Street, Chicago. MOVIE MAKERS' readers who have become familiar with this company and with its attractive marketing features will regard, with interest, this evidence of increasing business in the industry.

Eno Exchange ■ The appearance on the home projectionist's horizon of a new film exchange will promise so much more variety in the field of home entertainment. The new organization is under the supervision of Ralph R. Eno, a name whose long association with the industry should insure good quality and fair dealing. Present plans include silent films only.

Jottings ■ An attractive booklet describing the famous Travelettes may be had from Guy D. Haselton, 7901 Santa Monica Blvd., Hollywood, Calif. ■ Two new films dealing with the life of the Prince of Wales have been announced by Ensign Ltd. of London, England. ■ H. C. Film Service has issued attractive pamphlets telling of their library films, laboratory and title service and their positive negative method film. Requests for the pam-

A sample lettering of art title backgrounds on page 21 offered by Ralph R. Eno, ACL

H. Armstrong Roberts



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Reel 1

Olympic Village; inside and out . . . by special permission. **Opening Ceremony** and **Parade of Nations;** as though you could touch the 2100 athletes marching by to take the Olympic Oath. **Discus;** men and women making new world's records. **Hop, Step, Jump;** Nambu wins by inches. **Broad Jump;** Gordon, U. S. A., beats Cator, Haiti, who holds world's record. **Hammer Throw;** telephoto of spectacular throws, showing O'Callaghan's record heave. A reel of beauty and action.

Reel 2

Javelin; Finland's warrior-like throw sets a record. **Pole Vault;** telephoto and slow motion of the classic duel between U. S. A. and Japan. **800 Meter;** with Great Britain's exciting finish. **400 Meter;** the famous Eastman-Carr duel. **Steeple Chase;** almost 2 miles with obstacles every few feet. Spills with telephoto. **200 Meter;** with Eddie Tolan. Closeups and slow motion. **80 Meter Hurdles;** shows "Babe" Didrikson at arms length. **5000 Meter;** the disputed duel between Hill, U. S. A., and Lehtinen, Finland. **Athletes in Person;** closeups of Jim Bausch, Frank Wykoff, Jim Thorpe, Georgia Coleman, Ellen Braumuller and other world famous folk.

Reel 3

High Jump; 5 girls break the former world record. **400 Meter Relay;** a thriller that follows these women from start to finish. **Marathon;** 27 runners in this gruelling race with Zabala's dramatic finish and collapse. **Rowing;** features the classic 8-oar race with U. S. A. winning by 1 foot. **Swimming;** many exciting races with Japan winning 5 of the 8. **Diving;** the world's best in fancy dives, slow motion.

Reel 4

Boxing; it's all fight, telephoto. **La Crosse** and **Hockey;** fast and furious. **Gymnastics;** stunts of super men. **Bicycling;** Italy averages 25 mi. per hr. for 62 miles . . . along the Pacific. EQUESTRIAN . . . **Cross Country;** a gruelling test of the horse athlete. Will Rogers on side lines. **Dressage;** featuring "Taine," famous French horse, trained 8 yrs. for this event. **Jumps;** over the most dangerous 18-obstacle course ever devised. Spills in slow motion. **Miscl.;** flags, Olympic torch, ceremony, etc.

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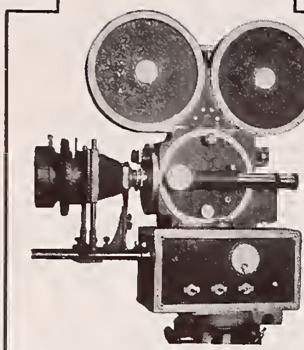

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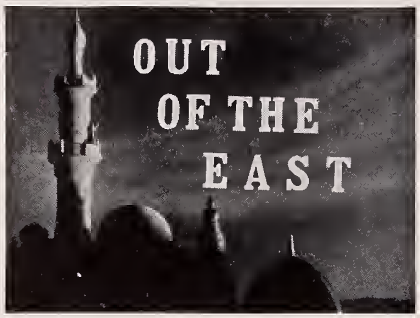

Fred Archer

Example of the use of the new type of adhesive letter offered by G. A. Prendergast

Film speeds ■ A list giving the approximate Scheiner readings of the principal brands of cine films and a large number of still films, plates and roll films has been published by Burleigh Brooks, well known importer and distributor of photographic goods at 127 W. 42nd Street, New York City. A copy of this useful data may be had from Mr. Brooks on request.

Amateur clubs

[Continued from page 15]

Two base hit ■ The first of what promises to be a series of exchange screenings of members' films from one club to another, an activity initiated by the Amateur Cinema Club of Hartford and announced in this department last month, has been consummated between members of that club and the Boston Cinamateur Club with the greatest success. On the same evening in the two different cities there were screened a half dozen individual members' films sent on loan by the clubs concerned. At Hartford these were *Wild River* and *Mount Washington*, by Henry C. Shaw, ACL; *Sport-*

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shots, by Bill Meikle, ACL; *Olympic Tryouts*, by S. Gilbert; a series of three short film stories, by Joe Dephoure, ACL; *Wrestling*, by Eddie Atkins, ACL. According to the report from Hartford, each of these films brought to the membership of that club new ideas and suggestions for improving, by exclusion and inclusion, much of their own filming. At the Boston meeting there were presented *Ann's First Day at School*, by W. C. Goeben, ACL; *The Sea*, by Hiram Percy Maxim, ACL; *Water*, by B. H. Blood, ACL; *Jasper Trails*, by Maynard Hazen; *Tobique River Fishing*, by Newton Brainard, ACL; *The Brook*, by Walter Eitel, ACL. Equal enthusiasm over the success of the exchange was expressed at Boston, where the meeting had been given an extra gala feeling by virtue of being the first gathering in new club quarters.

Cleveland produces ■ The Movie Division of the Cleveland Photographic Society has recently completed, under the direction of Frank Heisler, their latest film, *Pontenero*. Offering unusual examples of lighting and photography, the picture is also synchronized with electrical recordings, according to the report of Al Matheson, secretary of the division.

Canton organizes ■ More than fifty members joined the Canton Amateur Cinema Club, in Canton, Ohio, during the organization and first program meeting. A constitution has been adopted, committees have been formed and officers have been chosen as follows: John D. O'Brien, ACL, president; John D. Raridan, vicepresident; C. R. Dry, secretary treasurer. Members' films were offered for screening and discussion by these men and by Mr. Schneider, Mr. Poorman and Mr. Adams.

Gala premiere ■ *Any Ice Today, Lady?*, the first comedy and third production of the Greenbrier Amateur Movie Club, at White Sulphur Springs, W. Va., received a highly successful premiere screening at the Little Theatre of the Greenbrier Hotel, according to the report of secretary Hal Morey, ACL. Attractive invitations were printed, and souvenir programs in the gay colors and familiar form of a family ice card added to the gaiety of a first night attended by an enthusiastic audience. The production, which has been reviewed at League headquarters, offered deft and clever titling and definitely comic miming in broad, farcical situations by the leads, Dorothy Wyatt and Guno Karlberg. Plans are already under way for a fourth production. At present, a mystery story is contemplated, a new field for Greenbrier.

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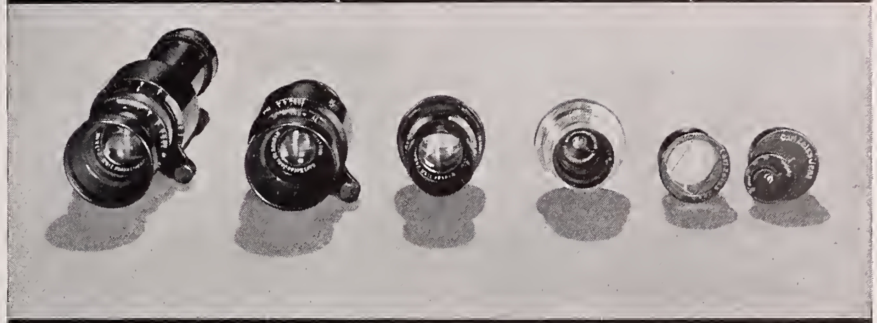

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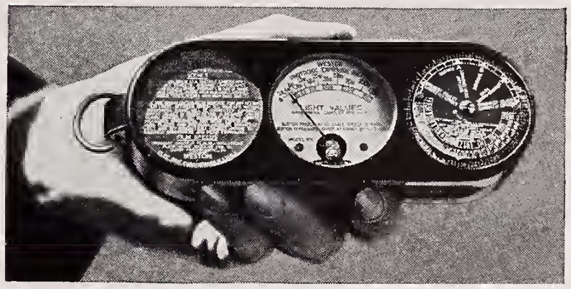

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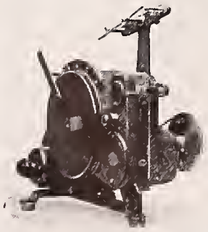

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Closeups —What amateurs are doing

■ There were thirteen pieces of equipment in the solar eclipse filming preparations of M. H. Cannell, ACL, of Providence, which may account for the fact that he didn't get quite everything he had hoped for. Chief of all these gadgets was a twelve inch telephoto adapted to his 16mm. camera. This *did* do yeoman service and caught the full splendor of the corona, diamond ring effect and Bailey's beads. Mrs. Cannell manned a second cine camera, as well as a still one, and was to shoot the approaching shadows and the shadow bands. But there were no shadow bands at the place in New Hampshire where they went and they were too low for the approaching shadow, so that this part of the plan fell through. Undoubtedly this left her free to advise with Mr. Cannell on the proper exposure for the corona shots, which seemed all to the good, from the looks of their really unusual film.

M. H. Cannell, ACL, was well equipped for the eclipse

■ In these days of straitened incomes and of an abundance of unwanted goods that cannot be turned into cash, it has been not an unusual thing to pick up the morning paper and read of a reversion to barter. Potatoes are traded for flour, wheat for lumber or pumpkins for kitchen coal. Not unusual, this, but in every instance, to our knowledge, solid, tangible goods have been bartered for others in kind. Now the League enters this new but ancient economic arrangement and trades for a piece of white fur the rather intangible values of membership service. From a mission school, remote and inaccessible in the Peruvian inlands, came an offer of the fur of a baby llama for a membership in the League. There, they said, American currency was unknown; and if it had not been, money orders were a nearly forgotten and entirely unavailable convenience of the distant seaboard. Would we take the fur? We were pleased at the compliment (tangible goods for intangible service) but puzzled with the compensation. At last the fur arrived, there was an informal auction of an afternoon and the membership was assured. We can't, however, accept a case of rubber from the Straits Settlement or a stem of bananas from Costa Rica.

■ The *Cinema Quarterly*, a magazine devoted to the discussion and criticism of motion pictures as an art, as an entertainment and as an influence, has been launched in Edinburgh, Scotland, under the direction of Norman Wilson and Forsythe Hardy, both present officers of the Edinburgh Film Guild, an amateur production unit.

■ In Honolulu, T. H., Captain R. T. W. Duke, ACL, graciously offers his services to fellow League members in securing needed scenes of Hawaiian highlights—surf riding, Diamond Head, Hawaiian sunsets, etc. Catholic in his cine tastes, Captain Duke will film either on panchromatic black and white or on Kodacolor, as is desired, and asks no remuneration other than the retail cost of the film involved. League members interested in this generous cooperation may secure further details by addressing League headquarters.

■ To see himself as others saw him prompted Lawrence E. Abt, A. C. L., Chicago, Ill., to join home movies to his other hobby of figure skating. With more than forty school figures to be learned as the basis of the skating craft, Mr. Abt found himself at a loss to catch, for later criticism, his inevitable errors in the exacting minutiae of good form. Outstanding among the thousands of feet he has made of the hobby is a four hundred foot reel of the club's instructors, planned with careful detail to show a program from school figures to free skating in pairs.

Skating films of Lawrence E. Abt, ACL, join two hobbies

Lighting sports

[Continued from page 17]

even exposure. Undoubtedly the best results will be secured by using overhead lights rather than side lights, as the latter are difficult to arrange in such a way as not to shine into the lens.

The primary use of films of athletic events is as a record or for training purposes and, usually, all that is desired is a fairly clear picture of the more important bits of action. These, almost of necessity, are long shots, although, whenever possible, a medium shot is helpful. If the film is to be used as entertainment, there are many ways of adding to its interest. Closeups and near shots may be made before or after the game, with the camera placed where it would be impossible to use it during a contest. Unusual angles may be secured from the floor level, from a balcony overlooking apparatus or from other vantage points. Dramatic lighting may be arranged at this time which, if attempted during the contest, would cause too much confusion.

In working with a fast lens, careful focusing is of utmost importance. Before attempting to use such a lens, one should make sure that it is accurately adjusted to the camera. Before shooting each scene, the distance should be checked as carefully as possible; a small error in focusing will spoil the shot. Exposure, also, is of great importance and even the experienced cinematographer will have difficulty in guessing at the correct adjustment when using these high speed accessories.

As much sharpness of detail as possible is, of course, desirable and this calls for the smallest diaphragm opening that the light will permit. It is well worth while to include in your equipment the very best exposure meter obtainable. The use of this device will save much disappointment and spoiled film and will insure an even exposure and quality in the finished result.

Of course, a tripod should be used wherever possible in this as in any branch of advanced cinematography. Screen steadiness is always the ideal of the successful cameraman.

Social events, such as amateur theatricals, dances and commencement exercises, offer interesting material for filming. Where larger groups are to be photographed, such as amateur plays on stages and the like, it is best, if at all possible, to vary the long shots in the finished film with carefully made closeups. Such near shots will be better in every way, since, in these, the light is controllable and the subjects loom large enough on the screen to be identified easily. An entire act of a play photographed from a point in the balcony is bound to be dull, so insert closeups, made after the performance.

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Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Burlington: Sutter Drug Co., 3rd & Jefferson Sts.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: A. L. Bollinger Drug Co., Frankfort & Stilz Aves.
W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

Alexandria: Newcomb Studios, 330 Johnston St.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Newtonville: Newton Photo Shop, 92 Bower St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 40)

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill. A new 16mm. catalog has been issued listing both silent and sound on disc films in great number. It will be sent to anyone on request.

■ Bolex Co., New York City. Our Gang comedies as well as many other films can be obtained from this company.

■ Eastin Feature Films, Galesburg, Ill. One hundred foot subjects released by this company include *The Buck Deer, The Bull Moose, The White Buck Deer, Geysers and Hot Springs of Yellowstone National Park, Scenic Grandeur of Glacier National Park, Wild Life in Yellowstone National Park, Yellowstone's Thundering Herd, The Jungle of Prehistoric Animals, The First Flying Machine, Scenic Grandeur of the Yosemite* and *Scenic Grandeur of the Yellowstone.* In addition, two 400 foot films are featured this month; they are *Arizona's Grand Canyon* and *Jack and the Bean Stalk.*

■ Eastman Kodak Co., Rochester, N. Y. The current Cinegraph Eight releases in fifty foot lengths are as follows: Charlie Chaplin in *Easy Street;* Our Gang in *Midnight on a Pullman* and *The Haunted House;* Charley Chase in *Bargain Day;* Laurel and Hardy in *Graveyard Nights; Felix Follows the Swallows, Felix All Balled Up, Felix Goes A-Hunting, Felix Hyps the Hippo, Goldilocks and the Three Bears;* Snap the Gingerbread Man in *The Witch's Cat;* Chip the Wooden Man in *The Land of the Wooden Soldiers.*

■ Eastman Kodak Stores, Inc., Los Angeles, Calif. Four 400 ft., 16mm. reels of the Xth Olympiad are released this month. Besides showing the main events, these films include interesting closeups of many famous athletes.

■ Empire Safety Film Co., Inc., New York City. Comedies, scenics, sports and educationals are offered in a catalog which can be had on request.

■ Gillette Camera Stores, Inc., New York City. An outstanding library of sound on disc films as well as a great number of silent subjects can be had from this New York dealer.

■ H. C. Film Service, Detroit, Mich. New 100 foot subjects have been added to their stock.

■ Haselton, Guy D., Hollywood, Calif. *Falling Waters of Yosemite* is an exquisite scenic of the waterfalls in that park. Interesting sequences showing the main source of these falls are included.

■ Hemenway Film Co., Boston, Mass. *The Passion Play,* 2000 feet on the life of Christ, is offered by this company.

■ Hollywood Film Enterprises, Hollywood, Calif. Those delightful Mickey Mouse comedies can be had in varying lengths from this distributor.

■ Home Film Libraries, Inc., New York City. A new service, known as the Red Seal Programs, especially adapted for home screening, is offered this month. A new 1933 catalog is ready for the asking.

■ Kodascope Libraries, Inc., New York City. January releases are *Rex the Devil Horse,* a thrilling film of Indian massacres; *Pink Pajamas,* with Billy Bevan and Vernon Dent; *Captain Kidd's Kids,* with Harold Lloyd and Bebe Daniels. A catalog of the Kodascope 8 Library is available to users of 8mm. equipment.

■ Mogull Bros., New York City. New sound on disc films include *1932 Winter Olympics;* Tony Sarg's *In the Orient;* Oswald in *In the Navy* and *Hot for Hollywood;* Krazy Kat in *Cat's Meow; Phil Baker's Songs.* A long list of silent films is also offered.

■ J. Navilio, Brooklyn, N. Y. Both silent and sound on disc films can be rented within a 2000 mile radius of New York. A complete sound on disc catalog will be sent to anyone on receipt of twenty five cents which is refunded on the first order.

■ Parry Film Co., Los Angeles, Calif. A film of the U. S. C.-Notre Dame game can be obtained from this company in addition to various lengths of the Tenth Olympic Games at Los Angeles. Films of Hollywood stars are also offered.

■ Willoughbys, New York City. Feature length films with popular stars can be obtained here as well as good sport subjects.

An appreciation

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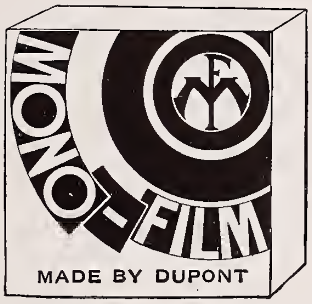

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SOUND FILM
I Hysterical Night (Reg. Denny)
PAT ROONEY—Royal Pair
KRAZY KAT—Cat's Meow
GEORGIE PRICE—Station Bunk
Fitzpatrick Travelog
Frank Crumit's Abdul Abulbul—
and 200 other Disc Subjects

SILENT FILM
Mickey Mouse, Silly Symphony
Paris the Beautiful
On Many Shores with Navy
A Barnyard Romance
Jack & The Beanstalk
Son of the Desert
Blue Beard Junior
America Goes Over
Battalions of Hell
—and 500 other silents.

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(Continued from page 38)

MICHIGAN

Detroit: *CLARK CINE-SERVICE*, Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. FILM SERVICE, **12191 Ilene Ave.**
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Leroy: The Edison Store.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange. 5 S. Fifth St.
Owatonna: B. W. Johnson Gift Shop, 130 W. Bridge St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

Beatrice: Rozell's, Rozell Bldg., N. 5th St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Lebanon: Photocraft Co.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Harry Kaplan, 534 Broadway.
Bergenfield: Bergenfield Radio & Elec., 67 S. Washington Ave.
Cliffside Park: Louis C. Ghiosay, 639 Anderson Ave.
East Orange: H. C. Deuchler, 543 Main St.
Hawthorne: Hawthorne Home Movie Service. 52 MacFarlan Ave.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Graefs Service Pharmacy, 478 Westside Ave.
Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Robert G. Smith, 40 Hamilton St.
Walker Radio & Elec., Co., 318 E. 33rd St.
Summit: Eastman Bookshop. 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co.. 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
New York Band Instrument Co., 1225 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Islip: H. L. Terry & Sons.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Crown Motion Picture Supplies, 311 W. 44th St.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
H. & D. Folsom Arms Co., 314 Broadway.
Fotoshop, Inc., 136 W. 32nd St.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.

LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc.. 520 Fifth Ave.

MOGULL BROS., ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Parker and Battersby. 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.

WILLOUGHBYS, 110 W. 32nd St.
Owego: Liberty Photo Co., 34 Lake St.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.

Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.

Geo. F. Lindemer, 443 S. Salina St.

Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.
W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, in Dexter Drugs, Inc., 539 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co., (Baker Art Gallery) 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Middletown: Lee R. Chamberlain, c/o Roy A. White's Elec. Shop, 48 S. Broad St.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Houser's, 133 N. Main Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
Windber: New Arts Feature, 508—15th St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Huchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co.. 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service. 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House of Milwaukee, 220 Wells St.
Racine: Photo-Crafts Shop, 526 College Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Hilo: Home Movie Supply of Hilo, Kamehameha Ave., Furneaux Bldg.
Honolulu: Eastman Kodak Stores, 1059 Fort Street.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

Sauth Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontaria

Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., Keefer Bldg., 1440 St. Catherine St., W.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cinecameras, 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.

GERMANY

Berlin: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Peisterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz U-4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr. 61.
Winterthur: Alb. Hoster, Marktgasse 57.

Dealers Listed In Black Face Italics Are Advertisers In

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10 Cents a Word   Minimum Charge, $2.

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■ BASS BARGAIN COUNTER. Over twenty years of merchandising permits these *guaranteed money back* values. Filmo 70A, f/3.5 Cooke lens with case, $50.00; used Filmo 70D with three lenses, carrying case, $195.00; brand new Kodascope B, 250 watt lamp, two lenses, case, $90.00; Peko Maestro 16mm. sound projector, complete in turntable, 33 and 78 revolutions, special at $95.00; DeVry Model G projectors, brand new with case, $37.50; Correctoscope with f/1.5 Hugo Meyer lens, $10.00; Photoflood Light including reflector, tripod stand and bulb, $3.66; used Rhamstine Electrophot, $19.50; Cine-Kodak, f/6.5 lens, $18.50; with f/3.5 lens, $25.00; new Kodak or Bell & Howell reels and humidor cans, 60c each. Pathe sound discs and films, fifty subjects at each, $15.00. Hundreds of other bargains offered in our Bargaingram No. 210 which is free on request. BASS CAMERA COMPANY, *National Motion Picture Headquarters,* 179 W. Madison St., Chicago, Ill.

■ CINE-KODAK Model "K," f/1.9, like new, $60. with case. Ampro Model "E" projector with newest deluxe features, operates AC or DC any 110 volt lamp including 400 watt, $60.00 with case. N. J. PHELPS, 6208 N. Leavitt St., Chicago.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

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■ COMPLETE Bell & Howell camera, 16mm., and projector including Kodacolor, new condition. Would ship subject examination. Cost around $600.00; quick sale, $250.00. For details write F. M. WHITAKER, 816 Wilkerson Ave., Durham, N. C.

■ SPECIAL SALE, new Pathe 9½mm. Kid projectors. List price, $19.00, our special price, $8.60. Risdon movie cameras, $16.50; Agfa panchromatic cine film, $5.25; 50 feet, $2.75; Memo miniature cameras, new, $11.25. Send for bargain list. EASTERN MOTION PICTURE SERVICE, 6139 Jefferson St., Philadelphia, Pa.

■ LOWEST prices on 16mm. film and other movie equipment. Equipment gladly taken in trade. Write for our latest price list. CINE-CRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ VERY LIBERAL allowances for your old 16mm. equipment, or old still or movie (including Pathex) equipment toward the new Eastman Eight mm. outfits. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

■ QRS PROJECTORS, $3.95; Eastman Kodatoys, $7.49; Keystone titlers, $3.49; film splicers, $1.23; 16mm. films, 35c up. Free lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ REVERSING AND PROCESSING; save money by doing your own. We supply developing reels, trays, drying reels, film and chemicals. Complete instructions with every outfit. New Stineman motor driven printer, 16mm.; first $68.00 takes it. R. B. ANNIS ELECTRICAL APPARATUS, 1505B E. Michigan St., Indianapolis, Ind.

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■ HIGHEST cash offer takes new DeVry amplifier-speaker; projector Model D; Kodascope A; Stineman printer. Trial allowed, guaranteed A-1. BOX 150, MOVIE MAKERS.

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Make this practical New Year's Resolution:

I will keep my Movie Makers in a binder and I will write to the Amateur Cinema League today!

P. S. I will not forget to enclose my check for $1.50.

Amateur Cinema League, Inc.
Binder Department
105 West 40th Street
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■ PACENT sound disc projector, 35mm. Demonstrating model, like new, $140. DU-ART, 245 W. 55th St., New York.

■ RHAMSTINE Electrophot, new model, no battery, $18.50; B & H Photometer and case, $11 00; Willo Cinemeter and case, $4.50; 22"x30" B & H crystal screen in case, $10.00; Simplex Pockette, $35. model camera, $24.00; Ica Kinamo S-10, f/2.7 Carl Zeiss lens, $30.00; Ensign Super-Kinecam, turret front, 1", f/2.6 lens and case, $100.00; Cine-Kodak Model M, f/3 5 lens and case, $37.50; Filmo projector, 250 watt, variable resistance and ammeter, late model, $110.00; Keystone A-74 projector, 200 watt bulb, $30.00; 1" f/1.9 Dallmeyer lens focusing mount, $20.00; 2" f/1.5 Cine Velostigmat focusing mount, $25.00; 6" f/4.5 Wollensak telephoto, $27.50. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

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■ PIXY PICTURES (25 ft.) 16mm. short subjects complete with leader, title and metal reel, all new film, $.75 each, three for $2.00. Send for list. Also many 100 ft. travel-scenics at $4.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ *SUN'S 1932 TOTAL ECLIPSE,* first on the market, 16mm., 200 feet, authentic, startling, $15. prepaid. Sell various phases, 50c per foot, totality, diamond ring. SOLAR ECLIPSE FILM COMPANY, 32 Pearson Ave., W. Somerville, Mass.

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■ EXCHANGE YOUR FILMS with the ENO FILM EXCHANGE. You will be assured the same courteous and prompt treatment that you have been accorded by Eno's Editing and Titling Service. You will receive perfect and interesting features of every variety. Send on your film and specify your requirements. Rates: 400 foot reels, $1.00; 200 foot reels, 50c; 100 foot reels, 25c; plus return postage. Do not send your film unless it is in good condition. ENO FILM EXCHANGE, Metropolitan Opera House Studios, 1425 Broadway, New York.

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■ TARGET pistols, shotguns, rifles, and other good firearms accepted in trade on motion picture and all photographic equipment. Authorized Eastman, Filmo, Victor, Carl Zeiss, Leitz, Stewart-Warner, Graflex, and Rhamstine dealers. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

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This film costs but $2.25 for the 25-foot roll (including finishing), yet it lasts the full four minutes on the screen.

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See the Eights and the brilliant movies they make, at your Ciné-Kodak dealer's. Send your friends to see them, too.

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

FEBRUARY, 1933

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers.

10 Cents a Word   Minimum Charge, $2.

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■ THE SECRET OF MAKING MONEY. Saving money is making money. Bass Bargain Center offers Photoflood, reflector, stand and bulb, $3.66; Bell & Howell Model 70A with *f*/3.5 Cooke lens and case, $50.00; Bell & Howell projector Model 57, 250 watt, variable resistance, like new, $87.50, with case; 30x30 solid frame beaded screens at $2.55; 1" Dallmeyer *f*/1.9 lens, $21.50; nearly new Rhamstine batteryless Electrophot, $19.50. Hundreds of other bargains listed in new edition of Bass Bargaingram No. 210. Mailed on request. Don't buy until Bass quotes. BASS CAMERA COMPANY, *National Motion Picture Headquarters,* 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ ADVANCED amateurs—If you need special apparatus for your filming, drop me a letter. Perhaps I can be of assistance. You will not be obligated. WM. J. GRACE, 1222 Kirby Bldg., Dallas, Texas.

■ BARGAINS in new equipment. Risdon movie cameras, $16.50; Agfa cine film, $5.25; 50 feet, $2.75; supersensitive, special low prices; 100 ft. films, cartoon, travel, etc., $3.50 and $4.00. Before you invest in that new camera or projector, get our prices! We can save you real money. Write today for free bargain list. EASTERN MOTION PICTURE SERVICE, 6139 Jefferson St., Philadelphia, Pa.

■ VIRTUALLY new Victor 7R projector with latest 500 W-100 V lamp. Full range lamp interchangeability. Cost $230. First $75 takes it. E. IMHOFF, 456 N. Booth St., Dubuque, Iowa.

■ KEYSTONE motor driven projectors, $9.95; 16mm. film splicers, $1.23; Keystone titlers, $3.49; Home Talkie Unit, $12.95; 16mm. films, 35c up. Free lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ FADE IN-FADE OUT effects made by the Simplex Fading Glass. With instructions and carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ BELL-HOWELL specials! Filmophone, complete (regularly $400), $175; JL projector, heavy duty motor, sound adapter, $235; projector, 375 watt, variable resistance with meter, heavy duty motor, sound adapter, $175; 70 DA camera, *f*/3.5 and *f*/1.8 Cooke lenses, with case, $225; (hand crank, $31.50 additional); blimp case, $20.00; Filmophone turntable assembly, $75.00; 2 button microphone, $15.00; Ilex Extralite projector lenses, 1/3rd off; Hugo Meyer $45 prismatic focusing finder, $27.50; Sound-O-Graph cabinet home talkie, guaranteed, demonstrator, $95. complete; Victor model 5 camera, $125.00; Duograph De Luxe projector, $19.50; QRS projector, regularly $20., special, $7.50; travel, comedies, educational, cartoons, 400', $8.00; 8x10 beaded screen, $48.50. Lists, library. MOGULL BROTHERS, 1944 K Boston Rd., Bronx, N. Y. C.

■ BELL & HOWELL Model G, hand rewind, fixed resistance, case, excellent condition. Recently overhauled by the factory. BOX 153, Movie Makers.

■ CINE-KODAK Model B, *f*/3.5 lens with case, $30.00; Ensign Auto-Kinecam, *f*/2.8 lens with case, $50.00; Filmo Model 70A, *f*/3.5 lens & case, double speed, $80.00; Hollywood Model 16mm. camera, *f*/3.5 lens, $10.00; Risdon 16mm., 50 ft. camera, *f*/3.5 lens, $12.00; Eastman Business Kodascope, 16mm., $45.00; Pacent 16mm. talkie outfit including speaker, list $270., as is, $50.00; DeVry Model G projector, 200 watt bulb, $20.00; Kodascope C projector, black model, $15.00; Kodascope A projector, 200 watt bulb & case, $65.00; 36x48 Da-Lite beaded screen, collapsible, $15.00; Dist meter for measuring distance, $4.00; Hayden audible footage indicator for Cine-Kodak B or Victor, $2.50; 1", *f*/1.8 Cooke lens in former model mount, $20.00; 35mm., *f*/2.7 Carl Zeiss Tessar in focusing mount, $18.00; 3¾" *f*/3.3 Wollensak telephoto in focusing mount, $22.50; 3" *f*/4.5 Wollensak telephoto in focusing mount, $19.00. WILLOUGHBY'S, 110 West 32nd St., N. Y. C.

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Amateur Cinema League, Inc.
105 West 40th St.
New York, N. Y.,   U. S. A.

■ FOR SALE: 1 Model K Kodascope, with Kodacolor, $125.00. F. O. CALVIN COMPANY, 215 Pershing Rd., Kansas City, Mo.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ TRIPOD: geared panoram and tilting head with spirit levels, professional model for heavy camera field work. BOX 217, Ogdensburg, N. Y.

FILMS FOR RENTAL OR SALE

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■ PASSION PLAY, new prints, 1500 ft. 16mm., postpaid, $60.00; deposit $20.00 with order, balance C. O. D. Niagara Falls, Niagara Whirlpool, Quebec and Montmorency Falls, 112 ft., postpaid, $5.25, cash with order. WARD & PECKER, 31 Church St., Boston, Mass.

■ CRISTUS—the best version of the life of Christ ever produced—in seven parts. MONOPOLE FILM CORP., 630 9th Ave., New York.

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■ EXCHANGE EXCLUSIVELY. If you are particular as to the quality of films you receive in exchange, we ask your patronage. Our standard is good subjects, photography and QUALITY. Exchange price, 25 cents per hundred foot, plus return charges. List always available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ TARGET pistols, shotguns, rifles, and other good firearms accepted in trade on motion picture and all photographic equipment. Authorized Eastman, Filmo, Victor, Carl Zeiss, Leitz, Stewart-Warner, Graflex, and Rhamstine dealers. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

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■ MAKE your camera pay. Get into print. Stamp brings free "Bulletin 10-M" listing photos needed hundred magazines, newspapers, syndicates, etc. AUTHORS, Drawer 1916, Baltimore, Md.

■ PHOTOGRAPHIC salesman-executive, long experience, thoroughly familiar with movie and still work, production, management, publicity. Correspondence welcomed. BOX 152, Movie Makers.

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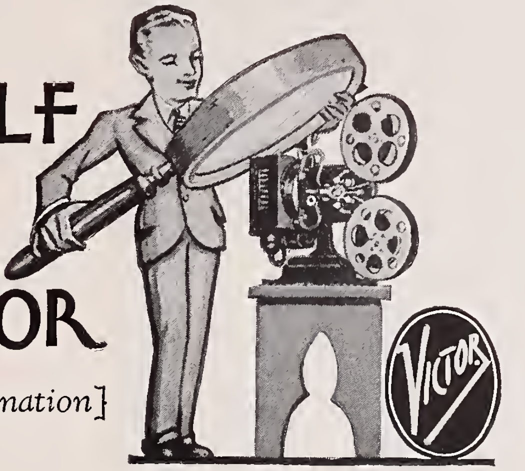

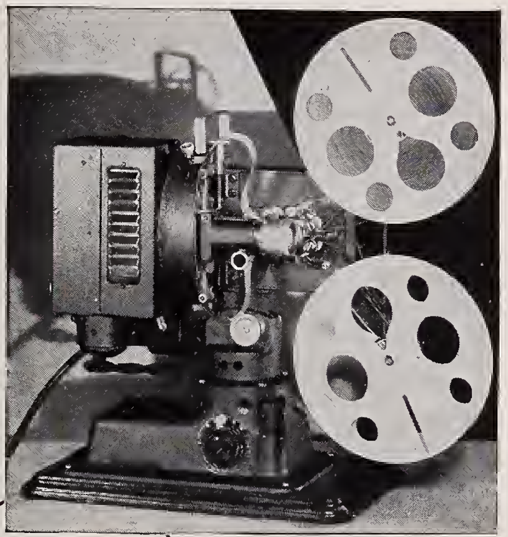

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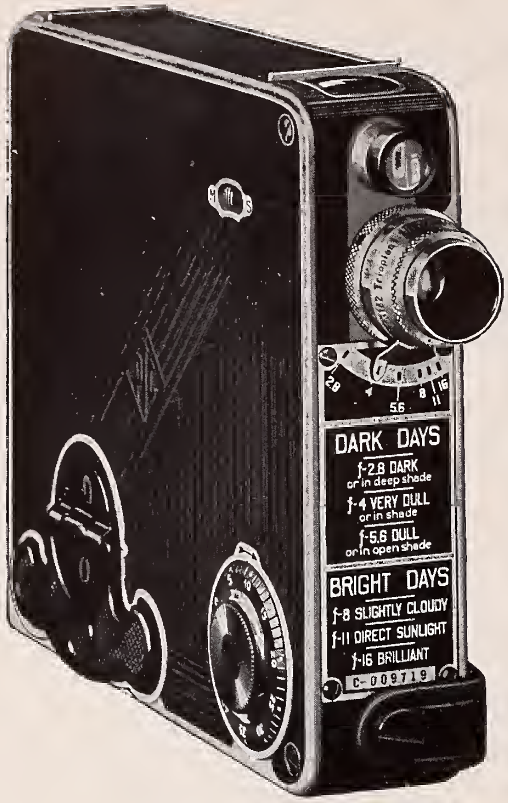

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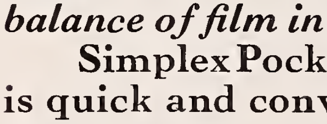
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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Ewing Galloway

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ARTHUR L. GALE

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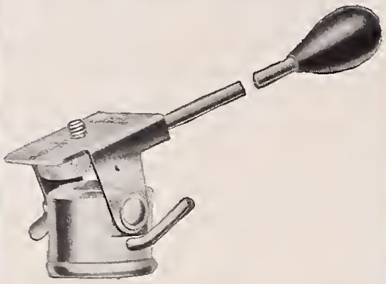

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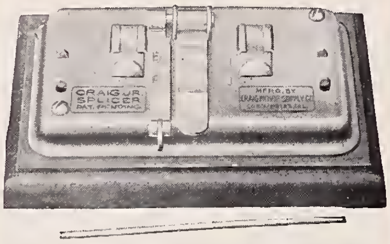

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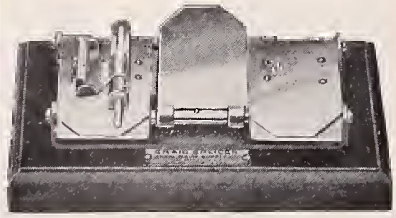

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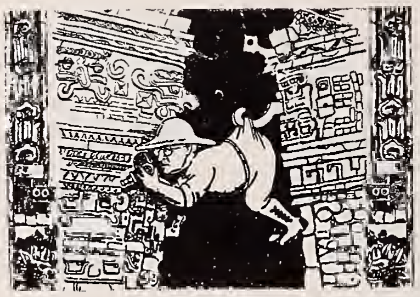
Closeups—What amateurs are doing

■ To get a proper idea of Doctor F. S. O'Hara, ACL, in Springfield, Ill., author of *Menagerie movies* in this issue, one should read a couple of his amazing letters. We're not going to quote from any of them, but you may take our word for it that he can point up a problem with pungent fables second to none. This ability, however, does not seem to impress, at all, the pet parrot, Laurita, of which he tells. What the doctor *didn't* tell was that when the parrot heard her master's voice coming over the radio (during a recent broadcast of health hints for children!), she screamed in derisive glee and startled dogs, cats and even Mrs. O'Hara with a raucous "Haw, Haw!" Besides having and filming a wide variety of pets, the good doctor's only other vice is visiting Mexico and clambering around the ruins of Chichen-Itza, toting his beloved camera. In this slightly mad devotion to archaeology and art, he soon discovered another devotee in the person of League director W. E. Kidder, ACL, author of *Off for the winter* in last month's MOVIE MAKERS. Now they trade scenes, since what one hasn't filmed, the other generally has. Doctor, soldier, traveler and raconteur *par excellence*, Doctor O'Hara writes from a heart made humble by experience and humorous by choice.



Dr. O'Hara offers a new angle in filming Chichen-Itza

■ R. P. Ewing, ACL, who filmed an active volcano three miles above sea level in Colombia, South America, is now over in Venezuela shooting more interesting stuff. As an engineer on the job there, he is making *Going Up*, which will show the erection of electric power lines on tubular steel poles. *Red Sand*, a carefully edited study of bull fighting, is another reel, which will run just over 200 feet selected from the 1000 feet that was shot.

■ There was prevalent at League headquarters a feeling of pardonable satisfaction when the results were announced of a recent contest for amateur films, conducted by the American Society of Cinematographers, professional cameramen's federation. Three of the four awards went to members of the Amateur Cinema League. These were as follows: First prize to William A. Palmer, ACL, and Ernest W. Page, ACL, both of Palo Alto, Calif., for *Tarzan, Jr.;* third prize to S. Winston Childs, jr., ACL, of New York City, for *I'd Be Delighted To!;* fourth prize to Greenbrier Amateur Movie Club, of White Sulphur Springs, W. Va., under the leadership of Hal Morey, ACL, for *The Black Door*. Mr. Childs's film had previously been awarded honorable mention in the annual selection of the ten best amateur films of the year made by the staff of this magazine.

■ Recently, on a commuters' train coming into New York City, a man hung rigidly out of an open window concentrating intently on the right of way. Held firmly in his two hands was an amateur movie camera. He had been shooting for perhaps five seconds when a brakeman approached him from behind, looked over the situation professionally and tapped him quickly on the shoulder. It seemed like a fade out for the movie maker. "I hope," said the brakeman, "you're using a filter on that shot." This story *should* end right here, but we thought that you would like to know that the brakeman was H. W. Techner, of Ossining, N. Y., known in railroad circles from New York to Chicago as "the photographing brakeman." In his hobby, as in his work, he rides the trains, and mighty well too.

■ On cold mornings in New Holland, Pa., the one teacher must arrive a bit earlier than usual at the red brick schoolhouse to start up a fire in the old iron stove. The first child on hand goes to a nearby farmhouse for a bucket of drinking water. When all thirty of the youngsters have arrived, the different grades are heard in succession by the one teacher. Old customs and old costumes still prevail. The dunce cap and standing in the corner are features of the simple scholastic discipline. Of Amish descent, the children wear, from their first steps, long trousers and long dresses of a unique design and material. This is the subject that Dr. C. W. Richmond, ACL, chose for a recent filming venture. He has recorded a part of an old American tradition.

■ In Barcelona, Spain, there has been formed an organization known as the Associacio de Cinema Amateur for the promotion of amateur cinematography, particularly in the province of Catalonia. Among the activities which the association will sponsor are a library, lectures and monthly projections.

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Grown up

CROWING over prophecies that come true is in doubtful taste, but it may be excused when the prophecies have been pleasant ones. MOVIE MAKERS has steadily maintained that amateur filming would never follow any beaten track or narrow itself into any path. In the beginning of personal filming, clever editorial prophets in the daily press foresaw a world gone Hollywood mad and every film struck youth and maiden crowding to each owner of an amateur camera, eager to be a home film star. Still photographic technicians were ready to instruct movie amateurs in the details of photographic technique, composition, developing and printing. This magazine believed that amateur filming would follow neither the professional screen nor still photography. We looked forward to movie makers expressing whatever they wanted to express with mastery over a technique that they would, themselves, develop as they went along.

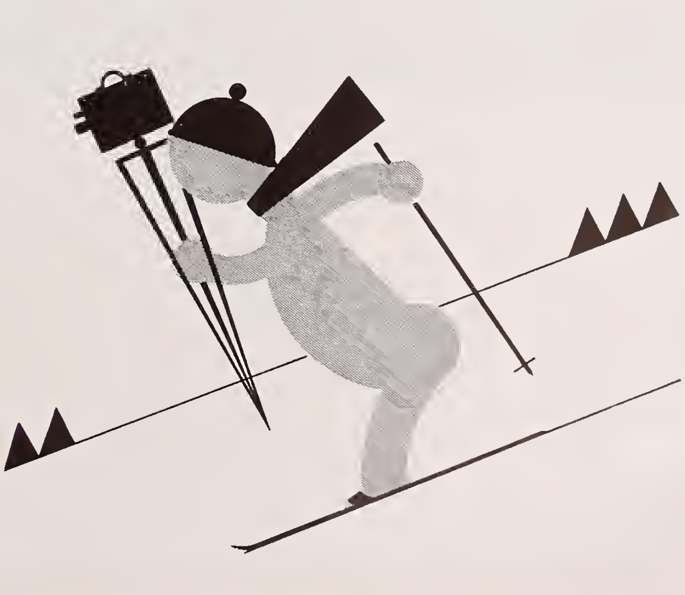
It is clear, in 1933, that our prediction was right and that amateur filming is a separate activity from professional photoplay making or from still picturization. It is also clear that it is just as wide as human interests are wide and just as deep as individual intelligence. Amateur movies are nothing less than another method of human expression. After seven years of the Amateur Cinema League, capacity for this expression has become much more flexible. It is achieving the liberation of a distinct art.

The films that came to the League's offices in 1932 were specialized in their interests and their subject matter. Their makers were no longer absorbed by the intrinsic wonder of movie making; they had gone forward to an absorption in what they wanted that movie making to set forth. The material limitations of personal filming have been so widely pushed back that it is now practicable for the cinematographer to film what he will and when he will; the technical problems of individual movie making are no longer a barrier between the idea and the presentation. Amateurs have become mature and that maturity is unhampered by precedent or by commercial dictation.

Personal filming is increasingly a hobbyist's hobby. The naturalist finds his subject matter ready made by his preoccupation with nature; the painter uses Kodacolor as a kind of new palette and brush; the sportsman records himself and his fellow enthusiasts at play; the traveler substitutes films for notebooks; the collector films, so that he may exchange his treasures with others for study and comment. All of this double interest does not detract from the authentic quality of home movies as an art. Rather, it enriches filming with a double attraction or as many, indeed, as are the filmer's hobbies.

Because it has lacked the usual group of windy theorists who provide so many arts with a totally superfluous dialectic, personal filming has not been saddled with that peculiarly "touchy" self consciousness that would make it bristle with explanations of why it does or does not do this or that. It is not an argumentative art but, on the contrary, that which is much richer and more vital, a craftsman's art. This lack of self consciousness has encouraged movie makers to ramble over the whole field of human interest, like Protean explorers, seeing and expressing what appeals to them in great, wide sweeps of territory.

The movie amateur is Everyman following his own bent.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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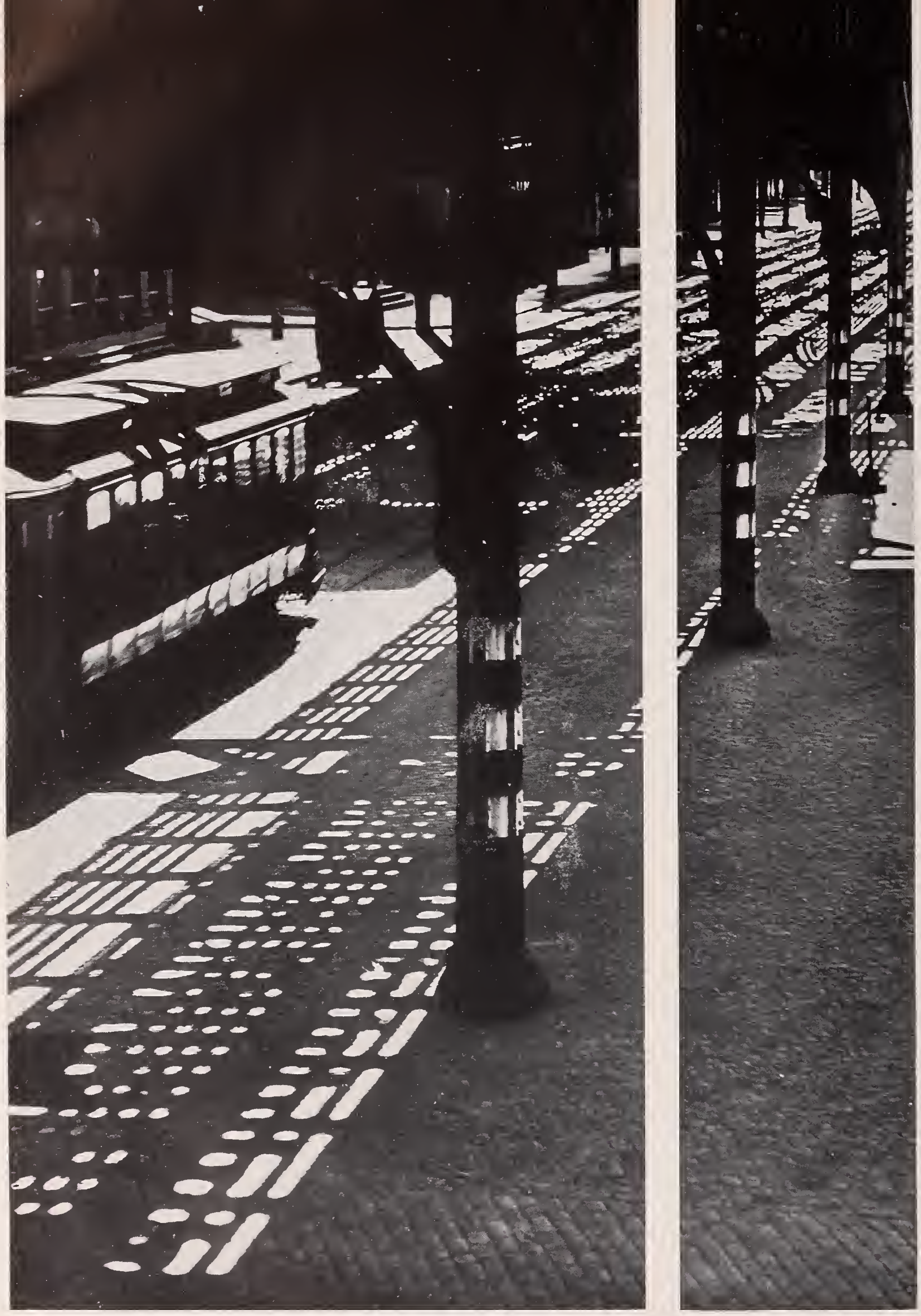


City patterns A grillwork of angular lines and shadows is a typical cinematic design to be found in the city streets in winter or summer. Here is no tracery of delicately outlined branches of foliage but bold uncompromising patterns, the geometry of steel structures. Such patterns have a beauty of their own and may be filmed in winter as well as summer. The darkness calls for an open lens, despite the sunlight which is bright only by comparison.

A dealer talks

BY ONE OF THEM

Amateur films are seen from dealer's critical viewpoint

In MANY metropolitan areas, dealers get together every once in a while for the purpose of talking over merchandising and general business problems. Whether the meetings are formal or just casual in nature, sooner or later the subject of conversation turns to a discussion of the incidents of regular store routine in connection with customer relationships. Following along the well known premise that all of us need to "see ourselves as others see us," your dealer would like to relate some of these incidents for the entertainment and possible education of Movie Makers' readers.

From the numerous tales told at these dealers' gatherings, it would seem that, in nine out of ten instances, on the purchase of the first movie outfit, the first roll of film exposed is of much better quality than the next two or three rolls. The reason for this may be that the beginner selects his outfit with the help of his dealer and listens carefully to the verbal instructions of the salesman. He requests that the manufacturer's instruction booklet be left out of the carrying case so that he may study it over on the homeward train or car. Later, he examines the entire mechanism with instruction booklet open in front of him, practices threading the camera with the dummy film or paper leader strip which accompanies it, threads his first film with infinite care, tests his threading before replacing the camera cover, studies the exposure chart and makes the exposure of his first scenes with particular attention to length of scene, setting of lens diaphragm and, in some cases, with regard to composition. Upon completing the roll, he rushes the film to his dealer, or to the post office, for forwarding to the nearest processing laboratory, then figuratively sits on the edge of his chair until the roll is returned ready for projection. The family is assembled, the neighbors are called in and the show is on. His chest swells with pride as the scenes follow one another on the screen. Cries of "Oh! isn't that good?" and "Bill, you are certainly clever," etc. cause our beginner to think he has really done something unusual in the movie making field.

Then comes the tragedy. He prepares for reel number two. Does he repeat the painstaking procedure described above? He does not. He throws the film into the camera, rushes out to the back yard and shoots scene after scene of meaningless movies, made up of very long shots, off centered closeups and wobbly panoramas, literally "spraying" the landscape with his lens without regard to length of scene, proper lens setting, composition or scene interest. The film is finished and sent for processing. The laboratory does its usual best and the film is returned. Again, the family and friends are assembled and the show is on—but what a difference! First, there comes a long shot of Junior playing in his sand box. It is too dark; the lens was set for a scene on the beach (the last scene on roll number one which was perfect). Then, there is a closeup of Mother watching Junior. Here, the exposure is better; Mother was standing in the sun, but where is the top of her head? He forgot to compensate for closeup distance. Next, comes a panorama of the back yard, but what an eye strain to watch it! It looks like a scene from a fast moving train. Then comes the scene which was to be a part of the family archives—Baby's bath, especially staged on the sun porch at the expense of lots of trouble to Mother. Here it is, with exposure perfect, composition good and Baby smiling, but—the roll was finished—only two feet of film were left for that scene.

Then, there is the type of second reel in which the new movie maker attempts a few experiments. Reel number one was so good, and scenes which were taken under lighting conditions not of the best came out so well, that similar dubious experiments must be tried. The book says, "No," but maybe it will be all right; perhaps the man who wrote the book is wrong; try it anyway. Hundreds of feet of film are wasted in this way every year. Why? Over confidence is inspired by that first reel.

Years of experiment and study by manufacturers' research departments have developed cameras that are nearly fool proof, films that will take care of tremendous errors in judgment as to proper diaphragm setting and lenses that will register under the most adverse circumstances. Yet, the beginner tries the impossible. He forgets that his eyes, the most perfect lenses known, adjust themselves automatically to different conditions of light intensity. A brightly lighted interior is most deceptive. What seems to be perfect lighting to the eyes is practically no light at all to the camera, unless supplemented by supersensitive film and a fast lens.

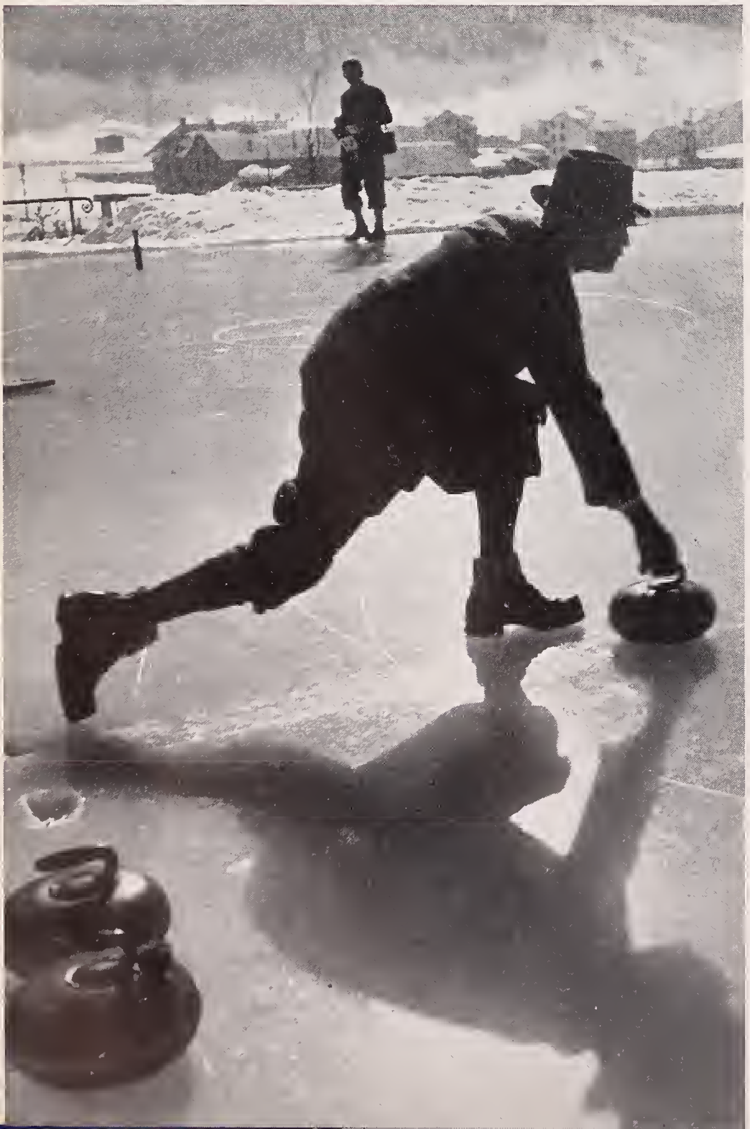
The selection of the right diaphragm setting is not difficult. It requires just a little thought and careful study of the exposure chart which [Continued on page 70]

The clinic

RUSSELL C. HOLSLAG, ACL

Ice action ■ A smooth sheet of ice is an excellent reflector when the sun is shining and, according to the individual amateur's treatment, it may become either an advantage or a source of spoiled film. The low sun of winter, reflected into the camera directly from the smooth, glary surface of the ice, is likely to cause a disagreeable flare, but interpose an action silhouette so that the figure hides the "hot spot," or direct image of the sun as reflected from the ice, and a most acceptable and original effect is produced. Scenes such as the one pictured on this page are not difficult to arrange but they require lining up the camera and subject so that the bright spot of reflection on the surface of the ice will be avoided. If the subject moves rapidly out of the field, of course such an arrangement is not easy to maintain. But there are many kinds of sports and diversions that call for activity of the subject while keeping within the confines of the camera finder. One of these is curling, here illustrated, and certain kinds of figure skating and closeup portrait silhouettes are others. Use stops of *f*/8 and *f*/16 for this work, with a tendency toward use of smaller openings under most similar conditions.

Ewing Galloway



Silhouette avoids flare from the ice but employs light

Projected background ■ Titles with a moving background are particularly effective and can be made easily by rear projection. Simply project the scene, to be used as the background, on a translucent screen, which may be made of tracing cloth or ground glass, and photograph it with a fast lens. Run the projector at normal and the camera at about half speed. Rewind the film and shoot the titles, using white letters on a black velvet background. An accurate record of the footage of the first exposure should be made to serve as a guide for the footage of the second exposure. A few trials will show the proper diaphragm opening which, of course, will be determined by the projector illumination. If tracing cloth should be used as a screen, a slight grain will be noticed but this will give a pleasing pattern.—*W. M. Winton, ACL.*

Snowball cinematics ■ One way to get an interesting shot involving a winter feature beloved of youngsters is to take the camera indoors and set it up pointing through the window with the lens a foot or so from the pane. To secure the effect, it is essential that the window casing shall not show, as the view should suggest that the picture was taken directly in the open air. Line up a couple of youngsters with good pitching control and tell them to aim for the lens of the camera, behind the pane. *Make sure that the snowballs are soft!* The snowballs, hurtling straight at the camera, will invariably cause the audience to squeal and duck, when projected on the screen. Better arrange to have the window washed afterward, in order to avoid the domestic complications which so often attend these applications of the principles of cinematic procedure when attempted at home. After a few, plashy snowballs are spread over the window, the view outside will be obliterated, and the resulting strip of film will form a fitting fade out for a picture of a day of winter sports. An amusing variation can be made by using reverse motion.

Titlers for shots ■ An interesting use can be found for the small, collapsible titlers, now on the market, in lending atmosphere to personal films. Many times an ultra closeup will fit in very well with the story and add a great deal to its appeal. By mounting the camera on the titler and leaving the title card holder empty, the titler can be held close to the object to be photographed. Many times it is desirable to show a closeup of a watch to establish the time in a certain scene. Pictures of jewelry can express a great deal from a dramatic standpoint as can a hand fumbling with a ring or watch chain. Shots of pictures or magazine headlines can be had without removing them from the book, by placing the titler against the page. Finger prints can be easily filmed if they are of sufficient contrast to show clearly against the

[Continued on page 73]

Technical comment and timely topics for the amateur

Montage uses

S. RICHARD SOLOMONICK

How amateurs may provide rhythm for every kind of film

Ewing Galloway

A scene like this could be used in a montage comedy

HAS the reader ever found his interest in his camera growing cold? Has he perhaps compared the scenic shots of one spring with those of the previous year and found them almost as alike as two peas in a pod? Many of us have and, as a result, have temporarily lost our ardent enthusiasm.

However, such restlessness is an incentive to progress. To it should go thanks for the professional's emergence from the Biograph days when the camera was nailed to the floor and recorded only the objects within a set range. Because of this restlessness, the modern camera was born, and there was begun the unceasing effort of both professional and amateur to come closer to the true method and end of motion picture presentation—suggestion.

That an amateur should feel the lack of this quality in his work is a healthy sign; it will cause him to reach out for new methods of expressing ideas with his camera. One of these methods is *montage*. That there is nothing completely new on earth is a well established fact, but that all things have been completely and finally interpreted is obviously untrue. Through interpretation we can make the oldest, most commonplace objects on this earth seem new and refreshingly different. *Montage* is a method of motion picture interpretation, a means whereby old movie subjects may be approached in a new way.

Montage may be defined as the cutting and editing of motion picture sequences to secure a desired rhythm. It is an editing method which, by the tempo it achieves, creates a certain psychological effect, both in particular scenes and in the sequence as a whole. Frequently, *montage* has been confused with certain foreign films and their substance. *Montage* is not a matter of the substance nor the subject of a picture. It is not a theme and it is not necessarily limited to sombre moods nor political propaganda. It is simply a technique and, as such, it can be used with any subject matter where rhythmic effects are desired. It is the purpose of this discussion to show how this technique may be applied to commonplace subjects and in a light manner.

Let us use a practical example. Let us suppose that a movie maker is spending a weekend at a farm house and that he plans to film the dawn and the early morning awakening of the farm life. This is a not unusual subject and it might be handled in a commonplace manner. Let us see what *montage* might do in interpreting it. We could start with a slow sequence as follows: 1. The sun rising. 2. A closeup of a lone daisy, its petals closed. 3. The farmhouse cat, peacefully asleep on the side porch. 4. Two dozing cows. 5. A medium shot of the chicken coop, still quiet. 6. The sluggish rooster. About five feet would be allowed for each of these shots which would make for a slow leisurely tempo, supplying the motif.

The next sequence would be a bit faster, and about three feet might be allowed for each scene. It would run as follows: 1. The sun, higher and brighter. 2. Two daisies, their petals half open. 3. The cat on the porch begins to stretch and wash its face. 4. One cow rises and shakes her head. 5. The rooster crows.

The third sequence would be still faster, about two feet being allowed for each scene. We would recapitulate the same symbols as follows: 1. A group of daisies, fully opened. 2. A hand places a saucer of milk before the cat, as it waits greedily. 3. Closeup of water running out of the pump. 4. The cows, eating. 5. The chickens, busy scratching in the yard. 6. The rooster, crowing with gusto.

From this point, the tempo is gradually speeded up by recapitulating the series of scenes with even shorter footages. Toward the end, the series would mount to but brief, staccato flashes. We would have flashes of the sun high in the sky, the field filled with daisies, the cat licking its face, the chickens eating food, the sun again, the water pump in action, the cows being milked, flies buzzing on the cows' backs, the water pail running over and the milk pail filled and foaming.

After the last flash would come a long, slow shot of the peaceful morning sky, and the camera would truck backward, disclosing the whole barnyard. The last, slow scene would provide a period for the *montage* treatment.

This is given only by way of example. Although it would be entirely practical for some amateur to follow the outline in making a picture this coming spring, he can easily adapt the principle exemplified to any scenic subject that he plans to film. It may be seen clearly that there would be nothing either serious or morbid about this picture. It is simply an interpretation of a morning on the farm.

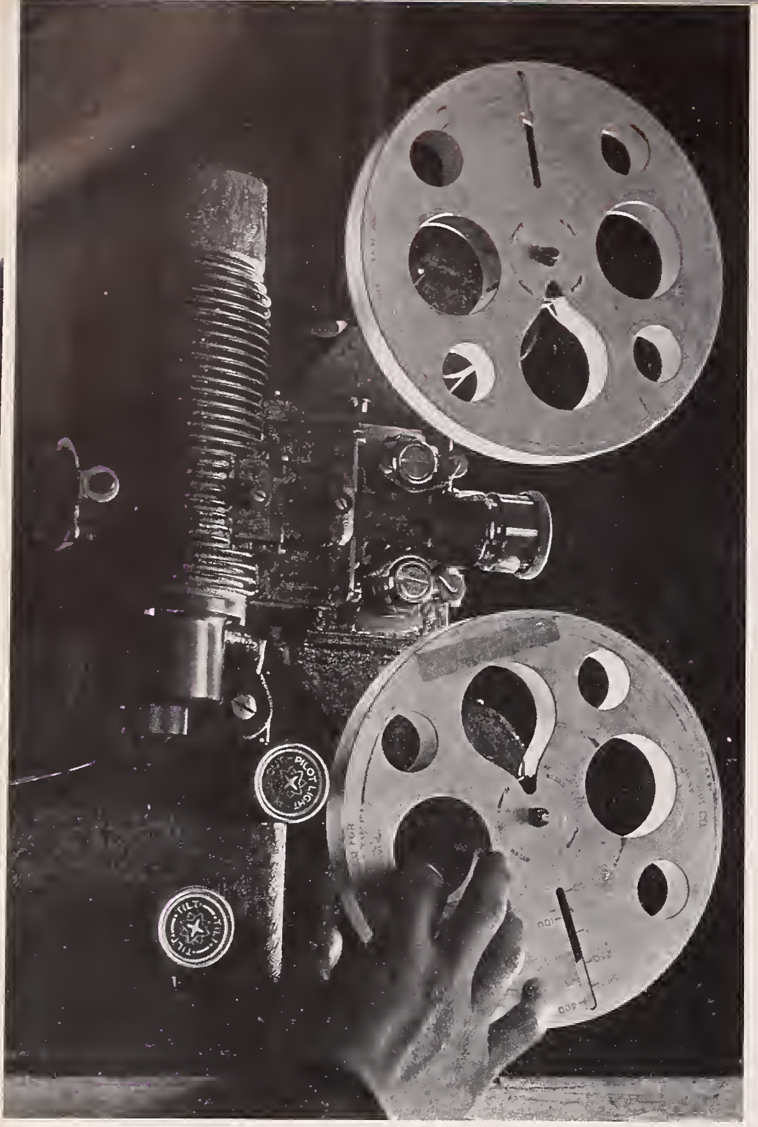
One could go even further and make a *montage* comedy. Comedy is made up of serious situations that seem ridiculous because of the treatment, the time and circumstances. A dignified occasion is rendered nonsensical by incongruity. The following comedy situation might be developed through *montage:* The farmer, who rules his household with an iron hand, sits down to breakfast with his children. They wait for food which does not come because the cook is still asleep. As the farmer grows wild at the delay, the situation might be interpreted by a series of [Continued on page 74]

Watch your projector

FREDERICK G. BEACH, ACL

Adequate handling of fine mechanism has screen reward

Good exhibition by amateurs calls for projector care



Sherril Schell

LATELY, considerable emphasis has been placed on creation of a suitable atmosphere in the presentation of a film in the home, and music, placing the screen, seating the audience and various other points which go to make up a smooth presentation have been discussed frequently. Without detracting in any way from the value of a pleasant background for home screening, let us look into the mechanical features of projection and examine the minute yet important details that are necessary to good film entertainment.

In reviewing the requirements for effective projection, it strikes us that the need for clean, well spliced film wound snugly on a reel which is straight and even should be listed first. If the film is not wound firmly, it can slip on the reel and cause the annoying cinch marks which appear as occasional black scratches. Oiling is also one of the most important considerations. Various types of machinery require different grades of oil for the most efficient operation, and most manufacturers furnish a small oiling outfit and a supply of oil for their particular machines. This oil should be used because it has been tested and has been found to work best. Oil holes are plainly marked on most machines, and a drop or two at each place should be enough. The instruction manual should be consulted, for usually there are several places which require special attention. Wipe all excess oil from the machine and run it at high speed for a few seconds to throw off any oil that may have accumulated on the pull down claws.

A general cleaning is next in line. A soft cloth moistened in alcohol or carbon tetrachloride will remove oil spots from the lens and reflectors. Not only should the projection lens be cleaned and polished with lens tissue but also the condensing lens, which is situated between the lamp and the projection lens. This is very often overlooked, although it has a direct effect on the strength of the illumination. Behind the lamp will be found reflectors which may become spotted by oil and dust; these should be carefully wiped off, being sure not to scratch the highly polished surfaces. Probably, to the audience, the most important item is cleaning the aperture. This frames the picture and should be clean and free from dust and "whiskers." Nothing is more annoying than to see a piece of lint or fuzz waving back and forth across one of your best scenes as the film passes through the projector. A soft brush is effective in removing the dirt and should be used with diligence. Sometimes a tooth pick will be necessary to remove hardened grease or an obstinate bit of dried emulsion. Never, under any circumstance, use a metal instrument for this purpose, as the slightest scratch on the polished surface of the gate can cause damage to the film. Make sure that the channel made for the film to run in is clean and free from oil or hardened emulsion. Look over the sprockets to ascertain if broken bits of film or film cement have accumulated. Wipe off any excess oil and make sure that the sprocket clamps which hold the film are not out of line and that they work with the proper tension. We have now followed the film through the projector as far as the takeup reel.

It is wise to examine the takeup reel again to see that it has not been bent so that the film will pile up and become tangled while the projector is running. An easy way to check this is to pass a short piece of film between the flanges of the reel. If it binds, see that the reel is either straightened or a new one substituted. Check the action of the takeup spindle to see that it runs without sticking and with enough tension to wind the film snugly on the reel.

By taking these precautions, the most common blemishes of home projection will be avoided, but, before threading, one or two additional points should be considered. If there is a variable lamp resistance, be sure that it is set at its lowest point. Many lamps have been burned out by the sudden surge of the full current which comes when the machine is switched on with the rheostat set at its highest point. Examine the motor speed control to see that it has not been left at high speed since the last time film was rewound.

Threading is an important operation and the instructions of the manufacturer should be followed very carefully. This cannot be emphasized too strongly, as the film may be damaged beyond repair if improperly threaded. If you have a new machine, in addition to studying the instruction book, it is very wise to go over this operation with your dealer. To be perfectly familiar with the threading is to have the best insurance against film mutilation; torn film [Continued on page 72]

Getting effects

PETER LE NEVE FOSTER, ACL

Inexpensive outfit for trick results can be home built

THE subject of trick movie effects generally conjures up in the mind of an amateur movie maker visions of a huge outlay covering effects brackets, filters and masks, with, perhaps, a camera crane thrown in as a makeweight, to say nothing of the purchase of a motor truck in which to transport this fanciful outfit.

As a matter of fact, however, many simple effects can be obtained without undue expense, provided the cameraman is prepared to take a little trouble. The outfit required consists of nothing more expensive than a few bits of black cardboard—ordinary white cardboard painted over with India ink will answer—while quite complicated tricks can be achieved by means of the simple effects bracket made from two bits of wood, an old still camera bellows and a few screws and drawing pins. This will be described later.

The simplest of all front of the lens effects is the so called "curtain out" and "curtain in" which may be substituted for the more conventional fade or iris. It is achieved simply by holding a bit of black cardboard in front of the lens and raising it slowly and evenly after the camera has started. This furnishes a rough equivalent of a fade in, while lowering the card toward the end of a scene supplies a substitute for a fade out. On the screen it appears as though a big black shadow were raised to disclose the scene or dropped to blot it out. In an emergency, this effect can be produced by merely lowering one's hand in front of the lens, but this procedure is not recommended as it is probable that the light will catch the side of the hand and produce not a dead black shadow, but a black shadow with an uneven grey white edge which is anything but pleasing when viewed on the screen.

The possible variations and uses of this ridiculously simple trick are almost endless, but the following are a few which I know from personal experience to be satisfactory. They will perhaps give the ingenious amateur a basis for developing ideas of his own. Instead of using a plain card, try using one with a notch the shape of a large inverted V cut in it. Another variation is to slide the plain, straight edged card sidewise instead of up and down. For example, one could black out one scene by sliding the card over the lens from the left and could open up on the next scene by sliding the card away to the right. This gives the effect of one scene sliding away into the next one. If a camera in which the film can be wound backward is used, a still better effect can be obtained by double exposing the slide just as would be done for a lap dissolve.

Another idea, which was employed very successfully several years ago by an amateur club, is to hold the card so that only part of the lens is covered and, therefore, only part of the picture can be seen. Arrange for the part of the picture masked out to include one of the principal objects of interest. After a few feet have been taken, pull the mask aside and disclose the missing part of the picture. For instance, one might make a picture of the neighbor's baby and open up with baby hidden behind the mask while the mother and father are admiring an inky void. After a few feet of this, pull the mask away and disclose the object of their affections. The trick will not bear too much repetition but, used once in a while, it is quite effective. A bit of cardboard moved about in front of the projector lens will produce very similar effects.

For more complicated tricks, a simple form of effects bracket will be required and this can be made in half an hour by anyone who is handy with tools. Get a piece of wood about four inches wide and eighteen inches long. A few inches from one end, drill a hole one quarter inch in diameter. Next, place the piece of wood on a tripod, pushing the screw through the quarter inch hole. Then, fix the camera, itself, on the tripod head and you will have the camera on its tripod with a bracket about a foot long sticking out in front.

Draw a line *exactly* below the lens along the board and, after dismantling the setup, use this as a center guide line for cutting a slot one quarter inch wide in the board. It is impossible to give exact dimensions as to the length of the slot, as cameras vary, but it should start under the lens and continue to within half an inch or so of the other end of the bracket. The bracket should now appear as in figure 1 on page 72.

Now, obtain another piece of wood and cut it to the shape shown in figure 2 on page 72. The lower side of the opening should be about three inches below an imaginary line drawn from the center of the [Continued on page 70]

A keyhole mask may be used easily in an effects bracket

R. I. Nesmith and Associates

Scanning the screen

EPES W. SARGENT, ACL

How pointers may be gleaned from the professionals

WHEN the average person buys a ticket to the motion picture theatre, it is with the idea of enjoying the performance. Sometimes he does. Again, he may not. A few go deeper into the analysis than the fact that the picture was or was not good. These may feel that the story was poor, the acting below par or that the points of the story were not well brought out. But with the average spectator, it is either that the picture is or is not good.

When the professional reviewer goes to the same show, he has a whole hatful of small chores. Primarily, he must catch the audience reaction. This is particularly important to the trade paper reviews where the box office value is the important approach to the majority of the papers' readers. Under the usual booking usage, the manager has to take all the pictures in a block, good or bad, but he can learn from the trade papers which to soft pedal and which to go out and sell. When you read in *Variety*, for example, that a picture "can top a double in the lower A's and possibly solo in the B and C, but not for the top line," it may sound like jargon, but the man who has a first run theatre of importance knows that this is something to avoid, if possible, although if he runs double bills, he will be able to use this. Second and third run houses feel that they can take a chance, but that the picture may not be very good. This must be followed, generally, by comment on the story, its development, its direction, the acting, the mounting, the lighting, the photography, the sound recording and the editing.

That sounds like a pretty big order but, after a few months, the reviewer learns to do this subconsciously. He looks at the picture and senses, rather than analyzes, its merits and faults. All of which is by way of saying that the average amateur cinematographer can get much more from a picture if only he will train himself to remember in an orderly way, and start right by not taking along a pad and pencil to make voluminous notes. Half of the time will be lost from the picture in making the notes. Look at it, first, and then pick it apart at your leisure.

First of all, there is the story. Was it good or bad? Why? Is it because the theme does or does not make an appeal? Does the story have a possible appeal which is not developed? Is the interest misplaced? A lot of things can be the matter with the story. Perhaps the interest is pinned to the wrong character. A switch might have made some other character the lead with benefit to the story. There are so many angles to the story that it might be well, for the first few times, to content yourself with a clear analysis of the story, alone. And remember that a poor story does not mean that it is not worth bothering about. Often, you can learn more about construction from faulty work than from the best examples.

If you do not intend to make picture plays, you can ease off on the story angle but, eventually, you will want to dramatize an incident as a variant to a straight "Picture of Mamie coming down the garden walk in her new dress." Give a little thought to the story. Even the newsreel man has to dramatize many of his shots, so learn what does and does not "click."

The second angle is the development of the story. The story consists of certain facts which, when correlated, bring about an emotional reaction. Treatment is the skill with which these reactions are created. You can buy silk for a dress and create a garment that you would not wear in the woods, or you can make a dress that will arouse envy—same material, different treatment, that's all. See if the scenarist brought out all that was in the script. If he did not, let that be a lesson to you.

Next, should come the acting. That is the realization of the story through the sayings and doings of the players. If the leading woman overworks her facial expression, it may not be acting at all. She should hold her emotions in for the big scenes. It is good acting if it is all natural and unforced, with the players rising to emotional heights only when the situation calls for it. Good acting consists of performing like human beings and not like the star of a tent repertory company.

Now, note the direction and remember that, sometimes, bad acting is more the fault of the director than of the player. If all the people in the cast overact, it is likely to be the fault of the man with the megaphone. But there is more to direction than merely the work of the players. A good director can obtain many effects without the aid of the actors. He can control his lighting and his stage composition. Figure out how he does it, noting the results. [Continued on page 77]

Paramount

Good compositions are found in "The Sign of the Cross"

Even lion cubs are modern pets and home movie actors

Wide World

Menagerie movies

DR. F. S. O'HARA, ACL

A FRIEND and brother in the ACL wrote to me and asked if it were true that I owned a pet snake. Instead of going into detail with a lengthy explanation about Tex (a seven and one half foot Indigo snake), I sent him a one hundred foot strip of film, devoted entirely to Tex and his activities, thus answering his query. Seeing is believing. Tex has little traits of his own, easily understood and charming to film. If he is angry at someone, instead of threshing around, he will slip his head up behind my ear and hiss gently, moving as far away as possible from the source of his anger.

But Louie, my favorite boa, wriggled into the Great Beyond many years before I owned a cine camera, so I can present his gluttony only in words; I can only feebly try to describe the many times he swallowed creatures larger than himself, and became so distended that one needs must fear he would explode, like the crackers in Baron Munchausen's Cracker Factory. Louie, after one of his gastronomic debauches, resembled more a string of sausages than a well meaning boa constrictor—but I have not the films to prove it.

On the other hand, that wonderful ace of dogdom, Gelmo von Frankenwaldau, met the cine camera the first day he set foot upon American shores and lived with it during the years he had charge of policing my estate (40 feet by 150 feet). Gelmo, now removed to the land where all good police dogs go when they die, is immortal in films. He "kletter springs" a seven foot wall, jumps hurdles, swims and rescues a dummy, plays with his kitten pal and, at last, gracefully surrenders his title of "pet" to my grandson in arms, who has usurped his throne. The boy, now seven years old, cannot recall Gelmo but the films bring back the scenes and the pets of his babyhood. Jewels? You said it! Jewels that are laid away within a fire resisting container, even though they are "non flam" cine films.

Planning continuity for a pet film seems far easier than the same job for family or travel films. Animals have certain little tricks, self taught or maybe inculcated, and the number is seldom so vast that a hundred feet of film will not encompass them. Continuity is absolutely in the bag when the stork brings additional actors to your mews, for then comes the diamond studded, golden opportunity to make movies of actors who have not had time to learn the artificialities of life. The litter of kittens becoming acquainted with the police dog, whilst the mother cat (who has lived with the dog for a couple of years) looks proudly at the scene, the ensemble of pups being given the "once over" by the family cat, a bit later, the pup, with eyes as yet unopened, nuzzling the patient but disgusted feline, are dramas that time cannot alter nor custom stale. Do not think for an instant that the disgust of the cat will not register upon the film. Later when the pup's eyes do come open, the trembling little legs will take him straight into mischief, which makes good movie.

Then comes the age when tiny legs no longer tremble, and a sponge rubber ball may be introduced as a toy. Babies will ape their mothers (in the dog world as well as others), so give the mother dog first bite at the new ball. A pure white ball photographs much better than the colored ones and costs the same. Next may come a scene of the pet awakening from a nap, filmed with the camera upside down, thus obtaining the effect, when reversed in projecting, of the pet going to sleep, on command. In a litter of pups, each dog will have a distinct and different disposition to the others. Show it in record films. Take block letters, set up the dog's name and then have some "camera broke" member of the family hold him whilst filming. As they grow, weigh the pups, with the mother (and perhaps the cat) standing by watching the process. Any mother likes to see her babies gain in weight. Then, when the training stage arrives, get each youngster learning his lessons in deportment and obedience, and show the differences in the skill of each. So—the film begins with the baby pet, and is a loose binder affair, inasmuch as it permits additions of *selected parts*, indefinitely.

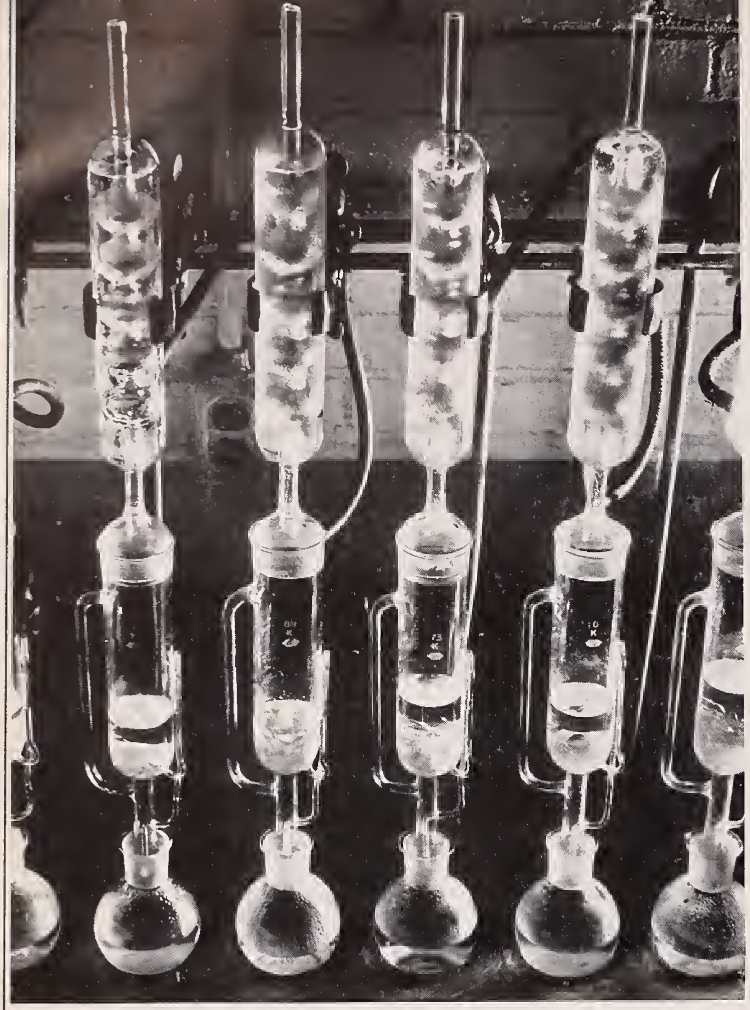
Humorous things happen when your pets grasp the idea of posing for the movies. Some of them will actually absorb the spirit of the thing and assist to the limit of their abilities; others hate the whir of the machine, as does Beelzebub the sound of gladsome hosannahs. Freya, my German trained shepherd, takes to movies as does the U. S. A. to repeal. Gelmo endured the ordeal as a part of his day's work. Poilu d'Or, a ball of golden wool, in which lived and loved a kitten, was a hound for publicity. Poilu even posed as a beauty shop expert and massaged the ears of his

A home menagerie is an unsurpassed subject for movies

[Continued on page 74]

Practical films

Reporting uses of personal films for various purposes



Courtesy Applied Photography

Formal patterns of laboratory devices may enliven film

Endless film strips ■ In Nordlingen, Germany, Alexander Stüler, ACL, is making effective use of short, endless film strips in elementary school work. A scene is made illustrating some fundamental principle of one of the courses taught, for example, an animated drawing of the daily revolution of the stars or of the operation of a gasoline motor. The scene, four or five feet in length, is spliced end to end and is run through the projector several times in succession for the children. Then the projector is stopped and there follows a conversation between teacher and students about the action seen. Questions are asked by the students and answered by the teacher. Then comes a longer projection of the scene and finally a second discussion. Mr. Stüler finds the repetition very effective in clarifying the principles for the children; everyone in the classroom receives a definite graphic picture of the subject. The economy of this type of classroom film is obvious, since only four or five feet of film are needed for one of the endless loops. Mr. Stüler films drawings and paper models which he, himself, makes.

An amateur with a camera, having a single turn crank, and some drawing ability could easily manage animation, since only three or four feet of film are required. The cost of professional animation would not be out of the question, as such short footage is needed. The idea has limits in application because only relatively simple points may be covered in the short length. However, Mr. Stüler has found considerable use for it in general science and geography courses. He reports notable success with the primary grades.

Industries might find this plan useful in training new workers and machine operators who must learn a series of complicated manipulations. The element of each movement might be filmed in slow motion and a short endless loop might be made. Repetitive screening would thus be very convenient and a series of manipulations could be covered step by step.

School ■ The Durban Museum and Art Gallery in Durban, South Africa, is giving weekly lectures and screenings of educational films for the children of the local schools. The museum is building up a library of educational films—the first in South Africa, so far as is known. ■ According to a report from the Bell & Howell Co., Purdue University has enlisted the aid of motion pictures to improve the university's teaching of mechanical drawing. The fundamental requisites of a course in mechanical drawing, taken by all engineering freshmen at the University, will be filmed, and four 16mm. picturs have been made as a beginning. ■ Pictures made of the 1932 eclipse by Louis G. Cook, ACL, principal of the Edison High School in Minneapolis, Minn., are being used by him in the school. ■ As a part of the "Know your State" movement in Kansas, the University of Kansas is planning to take a series of industrial films of typical Kansas industries. The films will be made available to Kansas Schools.

Medical and dental films ■ *Plaster of Paris Splints for the Upper Extremities,* recently made for Dr. C. A. Stone by W. G. Elle, ACL, shows the making of splints for such parts as wrist, forearm, elbow, little finger and thumb. The preparation of the gauze with the plaster, moulding of the part, trimming and final correct appearance of the splint are presented in detail. The picture will be used by Dr. Stone to illustrate lectures on the advantages of plaster over the usual wooden splints. Mr. Elle plans to film other medical and surgical pictures. ■ Step by step details of a new technique in prosthetic dentistry are shown in a 16mm. motion picture recently completed by W. Stuart Bussey, ACL, for Dr. Frank A. Hamilton, of Indianapolis, Ind. Made without titles, the film will be used by Dr. Hamilton in conjunction with a lecture on the subject, a type of presentation which has already met with enthusiastic acceptance in his appearances before the Indiana Dental Association. Mr. Bussey met unusual technical problems in the production with ingenuity and skill. ■ Dr. C. B. Barker, ACL, of Guthrie, Oklahoma, recently gave a motion picture clinic at a joint meeting of two county medical societies at Cherokee. Dr. Barker has several medical films to his credit.

Sound on film—16mm.

RUSSELL C. HOLSLAG, ACL

A recording camera for amateur work is here described

SEVERAL years have elapsed since the first sound on disc synchronizer appeared on the sixteen millimeter market. Although this was at a time when even the professional "talker" had hardly begun to get the frog out of its throat, the idea appealed to the home movie field at once. It was not long before the amateur projectionist, with his customary discrimination, declined to accept "scratchies" and called for a combined disc and projector outfit that would deliver sound results at least approximately approaching the perfection that amateur motion picture photography had then attained. The sound synchronized, non professional motion picture became an accomplished fact, having no drawbacks that must be overlooked simply because the idea was a novelty. With the correlation of projector, uniformly controlled sound disc and a matched pickup, amplifying system and loud speaker, the results to be had with the sixteen millimeter disc "talker" were such that the apparatus became fully practical for large audiences and for commercial and industrial uses. In September, 1930, and in February, 1931, Movie Makers prominently set forth the perfected state of development which this sort of apparatus had then reached.

The electrical problems of amplification and of quality and volume of sound suitable for the home and industrial cinema had been solved satisfactorily. The sound on disc synchronizer was assured of an established place in the field, and further improvements in this type of machine followed as a matter of course. Disc recording, with its background of long standing, unquestionably yields a sound record of highest quality and will, in apparatus of proper electrical design, give satisfactory results.

At the same time, many amateur movie makers have long been interested in the possibility of sound on film for sixteen millimeter. There is not space here for a full, technical description of the principles and practice involved in the professional production of sound film; this has already been covered in Movie Makers. It will suffice to point out that sound on film is a photographic record of electrical impulses generally produced along the edge of the film. These electrical impulse records appear as a series of undulating, wave like formations and vary according to the fluctuations of the sound waves which reach the microphone. In passing through the sound projector, the sound on film record travels at an extremely uniform speed, and light passing through the photographic variations of the sound record affects a sensitive photoelectric cell. By means of an amplifying system, these variations are magnified and fed into the motor of a loud speaker which vibrates a diaphragm and reproduces the original sound.

There are many complications in this process and one of the most difficult is the regulation of the speed at which the film travels, both in recording and reproduction. Sound on film in the professional theatre passes through the projector at the rate of ninety feet a minute. Sound vibrations which represent the higher notes in voice or music occur at very rapid rates, sometimes at five or six thousand a second. As each vibration has its individual indication on the film, it will be seen that a sound of high frequency will produce a great number of recorded lines occurring very close together. If these vibrations are so close together that they run into each other, the sound will not be reproduced properly but will sound "mushy" and disagreeable.

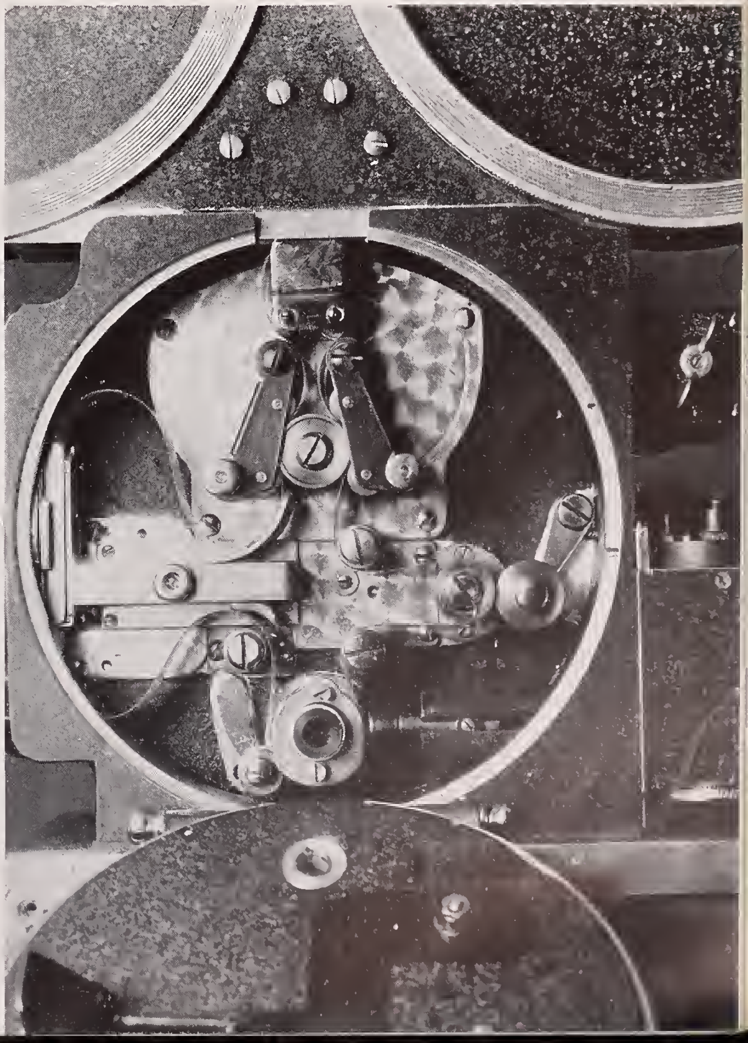
Of course, the more slowly the film travels, the more crowded the recording will be. At a film speed of ninety feet a minute, the professional laboratories have found it possible to record a sound frequency of 10,000 cycles, or double vibrations, a second. The problem in 16mm. is recording satisfactory sound at a film travel speed of twenty four frames a second, or about thirty six feet a minute. Absolute uniformity of film speed is necessary under these conditions.

Already, sound on film projection apparatus for sixteen millimeter has proved that this problem, serious though it is, is not insolvable. "Sixteen" sound on film is now an accomplished fact and, with the coming of the workable projector, the technical department of the Amateur Cinema League immediately begins to receive inquiries. Why not a sound recording camera for our own film width? How can this be done? Where is it to be had? Can I build my own?

[Continued on page 76]

A glimpse at the "works" shows the special mechanism

Eric M. Berndt

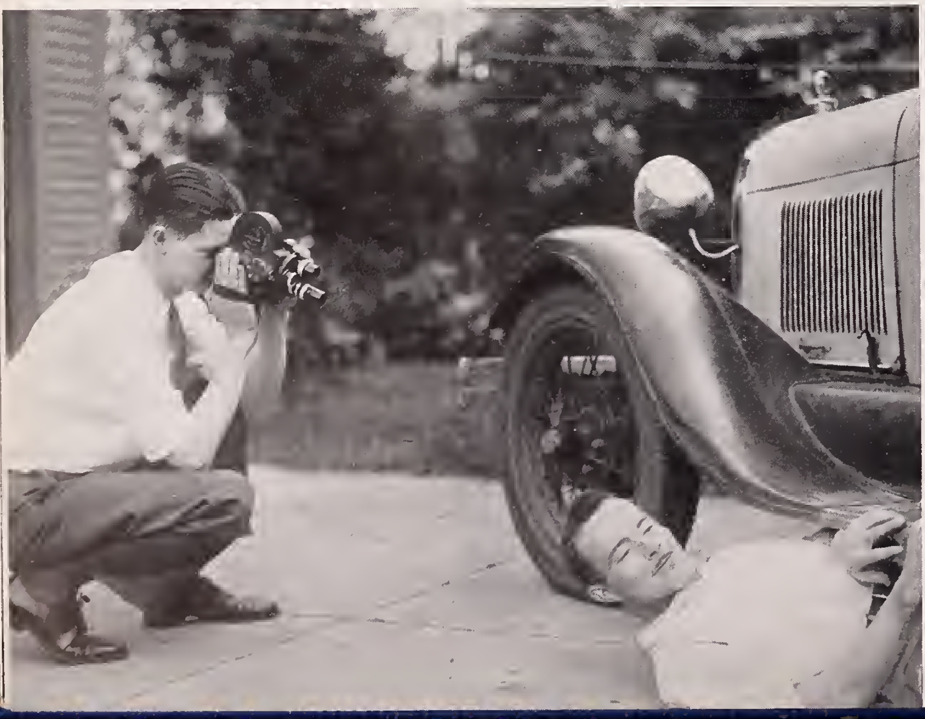


Amateur clubs

JAMES W. MOORE, ACL

Fine films ■ *Canadian Capers*, by Hamilton H. Jones, ACL, and *The Eyes of Science*, by Dr. J. S. Watson, jr., ACL., among the ten best selected by this magazine in 1932 and 1931 respectively, were screened at a late meeting of the Hartford Cinema Club, according to the report of club president Hiram Percy Maxim, ACL, who is also President of the League. Commenting on Mr. Jones's film, he writes, "The opinion of those present at this Hartford screening was that the film is one of the best amateur productions thus far seen. . . . It offered photography, composition, interest, titling and editing so good that trick stuff was not necessary." Of *Eyes of Science* the club felt that, although "it belongs in the industrial class, it is yet one of the most interesting moving pictures that can be found regardless of classification. . . . In this optical subject Dr. Watson finds an opportunity for full expression of his imagination." At an early meeting, the Hartford group plans an exchange of members' films with a West Coast club, in continuation of this highly successful program activity recently initiated.

First films screened ■ As a gauge to progress made in filming skill through the programs of the Philadelphia Amateur Motion Picture Club, members were invited to bring for screening the first film each had ever made. Three films of this kind were brought to a recent meeting—by Margaret L. Bodine, ACL, Cyril Presgrave, ACL, and J. W. Robbins, ACL—and the consensus of club opinion was that the films were surprisingly good for such early work. In contrast to these reels, members' films were screened in the Film of the Month contest, as follows: *Wild Herons*, by Miss Bodine; *The Dalmatian, or Coach Dog*, by Mr. Presgrave; *Army-Navy Football 1932*, by W. T. Whitaker, ACL. A vote of the members present awarded first honors to Mr. Presgrave. Following a demonstration of a number of items of new equipment, the meeting was concluded with the screening of *I'd Be Delighted To!*, from the League's Club Library.



From "Betty Behave," produced by Grand Rapids movie club

At Portland ■ Oregon, the feature length publicity film of that State which was recently completed by members of the Portland Cine Club, was given its first public screening at a late meeting of the club in the Portland Library. Alan C. Woolley, ACL, rounded out the program with a presentation of his *Northwest by Motor*, an unusual travel film depicting a journey to Alaska from coastal ports in a thirty two foot motor boat. Club members are competing for a prize offered for the best newsreel picture, according to the report of secretary August Benz.

Bergen comedy ■ *What a Cook!*, an amusing farce now in production by the Bergen County Cine Club, of Englewood, N. J., is under the direction of Louis Wellender, with the principal parts being played by Helen and Margaret Burke, Kay Ryan, Sherman MacGregory, ACL, and William Richards. Late program meetings of this group featured the screening of a scenic of the Palisades, and of the 1925 solar eclipse, both filmed by Jack Allison, as well as *The Telltale Heart*, from the League's Club Library.

French awards ■ The results of the recent contest sponsored by *Cine Amateur* for the best amateur films of France have been announced as follows: Travel films on 9.5mm.—first award to Mr. Naulin for *Bonjour Paris;* second award to Mr. Hervochon for *La bas avec lui.* Travel films on 16mm.—first award to Pierre Bonvoisin for *Rêve Exotique;* second award to Jacques de Tourtier for *Echerda.* Story films on 9.5mm.—first award to A. Marchabert for *Vendetta;* second award to R. Bricon for *Gitana.* Story films on 16mm.—first award to Jacques Lemare and Jacques Valdès, ACL, for *Weekend;* second award to E. Gruson for *Dodule.* All first place films from this contest have been sent, as representative of French amateur work, to the international competition now being held at Amsterdam, Holland.

Recent program meetings in Paris of the Club des Amateurs Cinéastes en France have featured the projection, in new club quarters, of *A Trip to Florida*, by S. T. Shaw, jr., ACL; *The Pyrenees*, by Mr. Bonvoisin; *My Vacation*, by Mr. Valdès; *Weekend*, the prize winning film listed above. At the club studio, a group has been working with P. Boyer in the production of *Twenty Years Ago.*

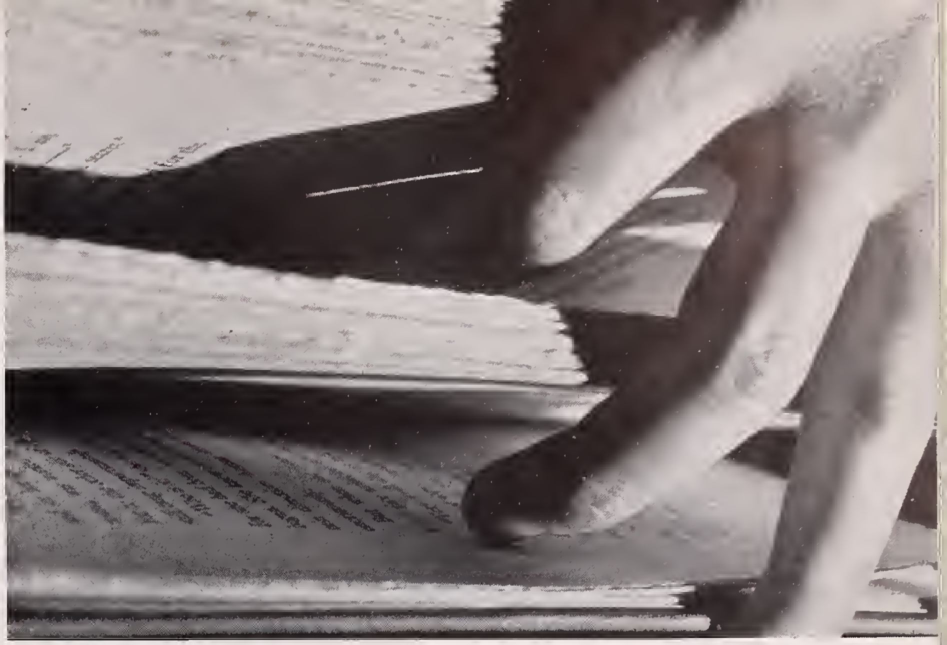
In New York ■ Indoor filming and night photography were the featured subjects for discussion at a late meeting of the Metropolitan Motion Picture Club, in New York City. Members' films in these classes were screened and discussed, as well as a demonstration reel of the possibilities of supersensitive panchromatic emulsion. At a more recent gathering the club was favored with a screening and discussion of *Garden Closeups*, by W. T. McCarthy, ACL, a film listed among the ten best of 1932 by this magazine and consisting of unusual insect studies.

[Continued on page 80]

Latest news of group activities and photoplays

The closeup's the thing

S. WINSTON CHILDS, JR., ACL


Geoffrey Gilbert

"WHY didn't you take more closeups?" This used to be the despairing cry of those polite creatures who formed my first audiences. God rest their souls, they seldom laughed in the wrong places! At that time, I thought that the charm and effectiveness of closeups were limited to close shots of one's subjects talking or in action. Later, I found that angle shots of hands and feet, parts of the body and all sorts of inanimate objects could, because of the very multiplicity of their significant details, be built up into a tremendously powerful sequence. I felt that I might exploit this idea in a picture which should be all closeups, with no titles.

Some months ago, I got the idea that it would be fun to film the action of some person's hand, say at a cocktail party. Upon this slender thread the light tinsel of *I'd Be Delighted To!* was hung. Why not have it the story of a definite engagement, showing the mass of careful preparations in which female and male, alike, love to indulge when getting ready for a very special party? Why not, indeed, and it was a revelation how charming such action could be on the screen. Naturally, after all these preparations, such a fascinating woman *would* be dining with a gay and debonair gentleman. The incidents of these preparations and of this dinner *à deux* were *all* the story. It was scarcely more than an episode, but it was admirably suited to the closeups of hands and feet, of which the film is entirely composed.

It was fun making the picture. It was fun filming the thousand and one incidents which go to make up such an evening —his hand lifting the telephone, her foot testing the temperature of the bath, his feet behind the shower curtain, her fingers deftly applying the lipstick, his hands wielding an ice pick, the maid's hands basting the chicken, her hand ringing the doorbell and so on through the evening. It was all fun, but more important than that was the realization of the potential possibilities of this type of film treatment to supplement and lend color to all of one's pictures.

Most of my films, the earlier ones at any rate, have been thoroughly edited and titled. They are carefully stored away in humidor cans, awaiting the next gathering of an appreciative audience. There's no doubt about it, we all are proud of those films which we have taken the trouble to edit thoroughly. Consider, however, the possibilities for lending real charm to these pictures through the addition of carefully chosen closeups. Furthermore, most closeups have the advantage of being adaptable to time or place. The camera's field is so small, when filming at a distance of eighteen inches or two feet, that it is amazingly easy to create, by shrewd selection, even a distinctly foreign atmosphere right in the home or backyard.

For instance, there are all those films just lying around, which we have taken, here and there, during the summer and winter. Probably they are seldom shown, not having the specialized appeal of a Balinese dance, the old burgomaster in a Tyrolean village smoking his meerschaum or whatever it is that particularly graces our travel films. It is these year in and year out films (which, after a few months, become just another 400 foot reel kicking around the movie closet) that may be benefited most by the addition of intelligent closeups. It so happens that I have several films taken at a duck shooting club in Virginia, the record of many frozen hours spent in battery or blind. Cannot one effectively suggest the bitter cold by adding shots showing a pair of hands pulling on some extra heavy "woolies," pulling off the warm mittens before loading the gun? One could include pictures of the hand warmer being lighted, rubber booted feet stamping with cold and even a finger pulling the trigger, firing the shot that brought down the game. Here again, the real fun with planning these shots is that the majority of them may be taken "after the fact" somewhere at home, many, many miles from the scenes which they will aid and abet.

Closeups are fun to make and give pleasing variety

Scenes symbolizing relaxation may be filmed in closeups

Winter nights are long and the days are short. Then it is that our cinematic urges are best expressed by indoor films, and they, in turn, are peculiarly adaptable to closeup work. Why not make a film to be called *Getting Father Ready for the Office?* It need not be told with elaborate drama; it can be done simply and effectively with closeups. Show the milkman's hand leaving the bottles at the door, the newsboy leaving the morning paper, the maid's hand turning off the alarm clock at 6:30, then putting the coffee on to cook. Show Mother turning off her alarm clock, then shaking Father roughly, Father's hand turning on the radio and the setting up exercises, his hand turning on the bath, shaving cream being squeezed on the brush, the razor being sharpened. Follow that with the maid sharpening a knife, toast burning, the maid's hand dropping a plate, Mother, awakened by the noise, putting on her mules, combing her hair, and setting the table for Father. Next film the maid's hand taking in the paper, putting it with the mail at Father's place, Father choosing a tie, lacing his shoes, putting his watch in his pocket, then taking it out and looking at it. It is 7:45. He must hurry. Haste with the grapefruit begets many ills, and a shot should be taken of Father wiping the

[Continued on page 78]

HERE THEY COME *on their way to bed. An easy shot with the Model K, Ciné-Kodak Super-sensitive "Pan" Film, and Photoflood lamps.*

THERE THEY GO *under dull winter skies. Even when the light is bad, Ciné-Kodak K's f.1.9 lens will get the picture.*

Record them

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With Ciné-K

most popul

REMEMBER the early days of home movies . . . when the light, the time, the place had to be chosen with care? Now, those days are gone forever. Ciné-Kodak K and Ciné-Kodak Super-sensitive "Pan" have swept the old limitations aside.

This amazing combination has put movie making on an "any time, anywhere" basis . . . enables you to record the widest variety of movie shots, to make unusual pictures as successfully as you make the usual ones.

Ciné-Kodak K is equipped with either an *f*. or *f*.1.9 lens, each instantly interchangeable w the other or with the *f*.2.7 wide angle lens or an four telephotos. It has a half-speed device wh doubles the exposure time at the press of a but . . . a permanently attached winding crank . . . finders (waist-height and eye-level) . . . built-in posure guide . . . automatic footage indicator.

It is small, light. Its rectangular shape mak unnecessary to remove your hat when sigh

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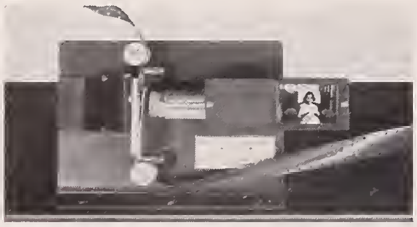

Slip the film into the Viewer and your movies appear large and clear on the Viewer's brilliant screen and you can wind the film away—EITHER *way.*

New Aid to Easier Editing

KODASCOPE FILM VIEWER

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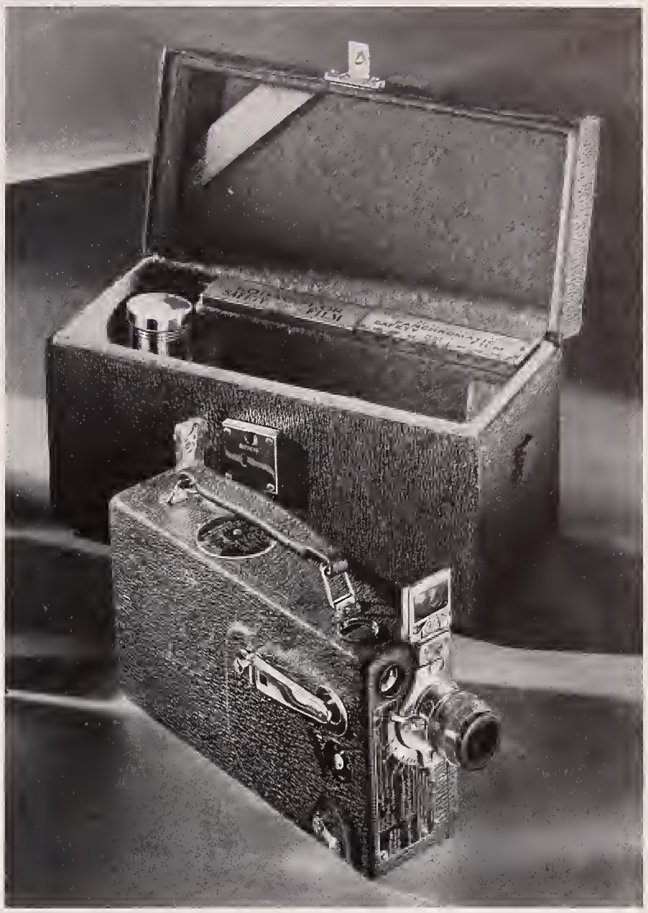

Ciné-Kodak, Model K, the most widely used home movie camera. Makes black and white or Kodacolor movies. Fitted with f.3.5 or f.1.9 lens, interchangeable with wide angle and telephoto lenses.

eye-level. Its leather case is easy on hands
cheek on winter days. Its mechanism operates
"—will not "freeze" at low temperatures.

Difficult Shots Made Easy

-Kodak Super-sensitive "Pan" gives you an
st unlimited range of picture opportunities
r the most difficult conditions—indoors at
t, outdoors in winter storms. For this remark-
speedy film is twice as fast as regular "Pan" in daylight, three times as fast under artificial light.

See Ciné-Kodak, Model K, at your nearby Ciné-Kodak dealer's. Cost, complete with carrying case —f.3.5, $110; f.1.9, $150. Ciné-Kodak Super-sensitive "Pan" costs but $7.50 for the 100-foot roll; $4 for the 50-foot roll.

FILM IF THIS SEAL IS BROKEN
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Used in Ciné-Kodak, Model K, Ciné-Kodak Super-sensitive Panchromatic Film has all the speed you need to get all the shots you want, indoors or out, day or night.

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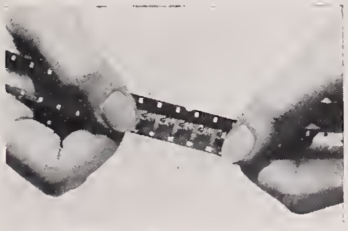


The small semi-circular notch in the film margin is easy to locate with your finger-tip, yet in no way interferes with projection.

FILM editing, important to successful home movies, is now far simpler with KODASCOPE FILM VIEWER. It can be used with any horizontal rewind and splicing outfit, or used independently, if desired. Brilliantly magnifies each 16 mm. frame 3½ diameters. Unique notching device allows you to mark selected frames for quick and easy reference. The accompanying illustrations show how simply and efficiently the Viewer operates . . . Priced at $12.50.

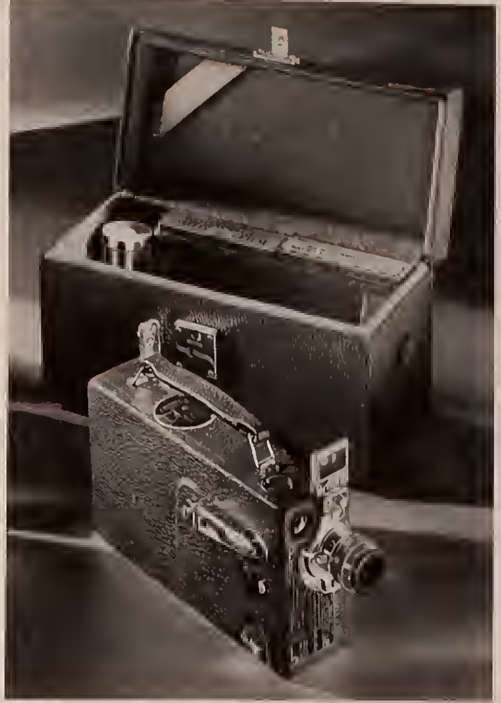
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

HERE THEY COME *on their way to bed. An easy shot with the Model K, Ciné-Kodak Super-sensitive "Pan" Film, and Photoflood lamps.*

THERE THEY GO *under dull winter skies. Even when the light is bad, Ciné-Kodak K's f.1.9 lens will get the picture.*

Record them ANY TIME ANYWHERE!

With Ciné-Kodak "K"—the world's most popular home movie camera



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REMEMBER the early days of home movies... when the light, the time, the place had to be chosen with care? Now, those days are gone forever. Ciné-Kodak K and Ciné-Kodak Super-sensitive "Pan" have swept the old limitations aside.

This amazing combination has put movie making on an "any time, anywhere" basis... enables you to record the widest variety of movie shots, to make unusual pictures as successfully as you make the usual ones.

Ciné-Kodak K is equipped with either an *f.*3.5 or *f.*1.9 lens, each instantly interchangeable with the other or with the *f.*2.7 wide angle lens or any of four telephotos. It has a half-speed device which doubles the exposure time at the press of a button ...a permanently attached winding crank...two finders (waist-height and eye-level)... built-in exposure guide... automatic footage indicator.

It is small, light. Its rectangular shape makes it unnecessary to remove your hat when sighting from eye-level. Its leather case is easy on hands and cheek on winter days. Its mechanism operates "dry"—will not "freeze" at low temperatures.

Difficult Shots Made Easy

Ciné-Kodak Super-sensitive "Pan" gives you an almost unlimited range of picture opportunities under the most difficult conditions—indoors at night, outdoors in winter storms. For this remarkably speedy film is twice as fast as regular "Pan" in daylight, three times as fast under artificial light.

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Used in Ciné-Kodak, Model K, Ciné-Kodak Super-sensitive Panchromatic Film has all the speed you need to get all the shots you want, indoors or out, day or night.

Ciné Kodak
Super-sensitive
Panchromatic
Safety Film
Eastman Kodak Company

Slip the film into the Viewer and your movies appear large and clear on the Viewer's brilliant screen and you can wind the film away—EITHER *way.*

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EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

News of the industry

Answers the query "What's new?" for amateur and dealer

Contax ■ A new and interesting small camera which takes thirty six pictures on a roll of 35mm. film has just been announced by Carl Zeiss, Inc., 485 Fifth Avenue, New York City. A striking feature of this compact camera is the metal focal plane shutter with speeds up to one thousandth of a second. A built in range finder, coupled with the focusing device, assures correct focus at all times. The image may be viewed up to the time of exposure, and the exposure is made by a small button beside the focusing knob. This enables the user to get action pictures with needle sharpness. Compact and light, it may be operated in one hand. A number of lenses which provide for every photographic condition may be used interchangeably.

Pockette kit ■ The filming possibilities and the flexibility of the well known Simplex Pockette camera are steadily increasing, and this instrument is now available equipped for black and white and for Kodacolor with neutral density filters, a complete range of color filters and a telephoto lens. This last is a Hugo Meyer objective of the Tele-Megor series, operating at a maximum speed of *f*/4.5 and with a focal length of three inches. This unusually attractive outfit, illustrated in January Movie Makers, comes packed in a well designed and compact carrying case, wherein the camera and its accessories are all conveniently arranged. Space is provided also for carrying extra, self threading chargers, and a soft leather jacket for the camera and carrying strap are included. The production of this de luxe outfit by International Projector Corp., 90 Gold Street, New York City, shows the confidence of this important firm in the purchasing power of the movie maker. It is the only kit of its kind that has been placed on the market for some time and indicates a progressive attitude which is especially significant under present conditions.

Contax is a new compact still camera

B & H titler ■ For the amateur movie maker who wants to make professional looking film titles, including trick animation, a new Bell & Howell Character Title Writer, for use with Filmo cameras, has just been developed by Bell & Howell Company of Chicago. Capable of being used in a vertical position, this titling device may be employed with movable letters with the resulting variations that these offer. To enable the amateur titler to avoid the bugbear of reflections when filming glossy surfaces, the two 100 watt lamps are mounted in gooseneck sockets which facilitate their adjustment. Incandescent lamps silvered on one side make the usual reflectors unnecessary. The original feature of the Filmo Title Writer has been retained and it may be placed on an angle so that the hand can be shown writing the title.

Northeast Hi-Low ■ The low priced, well constructed, Photoflood lamp reflector and stand for making home movies and stills, featured by the Northeast Products Company, Tewksbury, Mass., have recently been made available with the new "Hi-Low" switch. This switch enables the user greatly to lengthen the life of his Photoflood lamps because, in its use, the two high pressure bulbs may be burned in series while setting up and planning the lighting and may be switched to parallel only when necessary to take the picture, at which time the bulbs burn at their full brilliancy.

Thalhammer 8 ■ Eight millimeter camera wielders and, in fact, all those who make use of the lighter movie cameras now on the market will be interested in the appearance of the new, light weight, Thalhammer Eight tripod. This camera support carries all the convenient features so well known in the larger sized models of this make which have been on the market for some time. A chrome finish metal head is provided, with pan and tilt attachments. The tripod legs are of wood with sliding metal extensions. This accessory is featured by Craig Movie Supply Company, 1012 Western Pacific Building, Los Angeles, Calif.

Biophors ■ A set of the recently developed Biophor projection lenses, made by the Bausch and Lomb Optical Company of Rochester, New York, and recently inspected by our technical department are found to be excellent objectives. The amount of light passed on a standard 16mm. projector is remarkable. The definition was found to be unusually sharp over the entire surface of the screen. Obtainable in various focal lengths, these high grade projection lenses will add much to the enjoyment of one's pictures. They may be had with adapters for most projectors on the market.

Ciné-Kodak Model K lenses provide varied picture fields

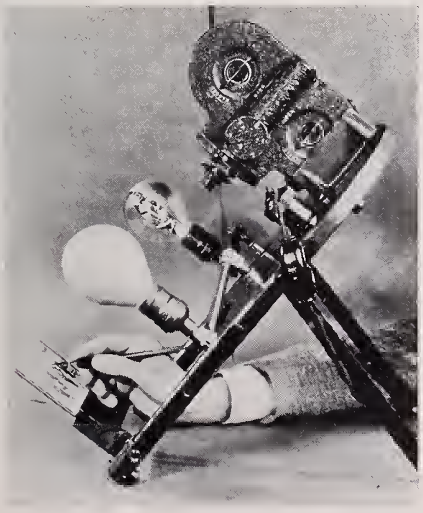
Lens lineup ■ The imposing array of objectives, pictured herewith, well sets forth the versatility in picture field that the user of the Ciné-Kodak Model K has at his disposal. Reading from left to right, we see the *f*/2.7 wide angle lens, the *f*/3.5 and *f*/1.9 one inch lenses, the two inch *f*/3.5 and the three inch, four and one half and six inch, *f*/4.5 telephoto lenses.

Any of these lenses may be attached to or removed from the camera in an instant; their focus is always accurate and the focusing index is always on top. Each carries its own finder.

Brighter Kodascope ■ A new model of the Eastman Kodascope is shortly to appear, which, it is promised, will incorporate a light source more powerful than any yet furnished commercially in 16mm. projectors. Especially will Kodacolor users look forward to this new development, which would appear to indicate larger color pictures as well as more brilliant black and whites.

Duolites ■ A light, inexpensive, easily portable reflector holding two Photoflood lamps has just made its appearance; it is manufactured by Cinecraft Company of New England, 80 Boylston Street, Boston, Mass. A light, folding stand supports the aluminum reflector which is provided with two standard sockets of the key type. Connecting cords and a double socket enable it to be used in a most flexible manner. Specially designed, the reflectors are deep enough to prevent side light from causing lens flare.

New Bell & Howell Titler has its own illumination



E. K. library ■ A new library catalog has been issued by the Eastman Kodak Stores, Inc., New York City. Many new films have been added to the list and it furnishes a wide variety of comedy, travel, cartoon and feature films for rental at moderate rates.

Jack-O-Gram ■ Complete facilities for making, editing and titling 16mm. movies are available in the equipment of the Jack-O-Gram Studio, 110 West 40th Street, New York City. Jack Solomon is in charge of the studio and is able to give complete service for taking 16mm. pictures of any kind—industrial, travel or personal film subjects.

Bargaingram ■ Issued periodically by the Bass Camera Company, 179 West Madison Street, Chicago, Ill., the Bass Bargaingram lists both new and used equipment for the photographic worker. Its four parts, covering 16mm. equipment, 35mm. equipment, photographic books and rebuilt still cameras, offer many fine bargains. Any or all parts will be sent to interested persons, free of charge.

Film speeds ■ A list covering the comparative speeds of the leading films now on the market for both cine and still cameras has been prepared by Hugo Meyer & Co., 245 West 55th Street, New York City. A copy of this useful chart will be sent on request.

American Annual ■ This year's *American Annual of Photography*, published by the American Photographic Publishing Company, 428 Newbury Street, Boston, Mass., contains its usual, fine selection of still photographs along with some excellent articles of interest to all amateur photographers. Its pages include much advice which will enable the enthusiast to improve his technique.

Pago ■ A new and attractive store, handling optical and photographic goods, has recently been opened under the firm name of Pago, Inc. Robert Parker and Charles E. Goldman are the members of the firm. Mr. Parker brings to the enterprise a number of years' experience in the amateur movie field and has developed a very well equipped movie department. Projection rooms for showing both sound and silent films are available for the use of amateur movie makers and facilities are to be provided to make the location an enthusiast's headquarters.

Victor Hi-Power ■ Announcement has just been made by the Victor Animatograph Corp. of Davenport, Iowa, that a new 500 watt, 100 volt biplane filament lamp has been developed by the General Electric Lamp Works and will be supplied on the Victor Model 10FH Premier Hi-Power projector. This new lamp gives heretofore unattainable illumination source for 16mm. projectors and will widen the scope of auditorium projection. For the many users of Victor cameras on the West Coast comes an announcement of the Victor Animatograph Corporation telling of the opening of the West Coast office at 650 South Grand Avenue, Quinby Building, Los Angeles, Calif. Although this office is not a retail store, Victor users will be welcome whenever they wish to visit it.

City Radio salon ■ The City Radio Stores announce the opening of a large and attractive projection room in connection with their store at 110 West 42nd Street, New York City, which will be available for free use by cine and still camera clubs of good standing. Bookings may be arranged through J. Salzman, manager of the camera department.

Newton spotlight ■ A small, inexpensive spotlight is offered by the Charles I. Newton Company, 253 West 14th Street, New York City. Using a five hundred watt lamp and condensing lens, this equipment supplies the amateur new possibilities in the realm of interior lighting. An attachment for decreasing the size of the spot can be purchased at a slight additional cost.

Brigadier General H. A. Metz, new president of Agfa Ansco

UNAPPEALING!

. . . even to moths

The fellow who buys YARDS of fine imported cheviots and tweeds and fails to have the cloth tailored is a bit of a philanthropist, at least, as far as the moths are concerned—but the movie maker, who shoots YARDS of film and fails to have them properly edited and titled, will not even enjoy the satisfaction of attracting moths to his reels . . . And what is more distressing than a jumble of disconnected film matter which jumps from baby toddling along—to the Grand Canyon of the Colorado—on to a Football match and Aunt Flossie watering the gardenias. Learn from Ralph R. Eno what a well edited film is like.

•

FREE a hand lettered, main title assembly spliced in to introduce your film. This consists of a set of high-grade, double-exposed, hand-lettered titles with appropriate backgrounds and complete with fades and dissolves. Include copy for three main titles. Special price for one reel, any size—$10.00.

RALPH R. ENO
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, New York

DUOLITE
By Cinecraft

$3.95

Including 12" reflector, tripod, swivel top, 12 ft. cord, and 3-way plug.

Scientifically constructed for maximum illumination without loss of light at sides of reflector. Beautifully finished.

Direct or from your dealer.

CINECRAFT COMPANY OF NEW ENGLAND
80 Boylston St. Boston, Mass.

HERE'S RELIEF!
from "Heat Waves"

USE METAL LETTERS
FOR TITLE MAKING
Send for Price List of Capital and Lower Case Letters.
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

A dealer talks

[Continued from page 55]

describes the equipment and conditions under which it is to be used. Modern equipment is designed to operate with one hundred percent efficiency, but this does not mean that the operator can be careless in handling either the camera or the film.

Another cause of dealer worry is the beginner's apparent thoughtless handling of film before and after exposure in the camera. The film manufacturer protects the ends of film from light fog with several feet of leader strip, either of film or paper. This permits loading the camera in daylight. The manufacturer, in his instruction book, tells us to load the camera in subdued light, but many new movie makers load and unload their cameras in bright sunlight and wonder why the beginning and end of their reels are light struck. One dealer reported that several of his customers brought in for processing exposed film which was wound on the tin reels regularly used by laboratories for returning film after processing. These reels are made with openings in the side flanges which allow light to fog almost the entire length of undeveloped film. Dealers suggest to their customers that these tin reels be thrown away as soon as possible and that the developed films be assembled on 400 foot projection reels so that these temporary, tin affairs will not be confused with the solid sided, metal reels designed for use as takeup spools in the camera. One of these spools accompanied the camera when it was purchased, and all new, unexposed film is delivered on spools of similar construction.

Beginning amateurs, entirely unfamiliar with photography, may make worse errors than these. One customer recently called up his dealer and complained that, upon running his film through the projector, no pictures appeared on the screen. After some questioning, the dealer found that the customer had exposed the film in the camera and had put it immediately on the projector without sending it to the laboratory for processing!

Another dealer reported that some of his customers' films had turned out entirely blank because of the amateur's forgetting to remove the dust cap from the front of his lens. While this may seem funny to the dealer, it is tragic to the customer, and a word or two about lens caps might be worth while. A lens cap has a real value on any camera. It protects the lens from an accumulation of dust and finger marks which, in turn, produce dim and out of focus pictures. If the camera operator is desirous of first class pictures, his lens must be kept clean. The size of the opening in the average 16mm. movie camera is so small that continual cleaning is rather a nuisance, hence the value of the lens cap. Periodic, thorough cleaning of the lens and careful attention to removing the lens cap when exposing film will result in better pictures.

It is every dealer's ambition to keep each owner of movie equipment a satisfied user for as long a time as possible. That is his means of earning a living. The few beginners' faults we have mentioned not infrequently cause the amateur to lose interest in his outfit entirely. Therefore, the dealer is as keen about their being eliminated as is the amateur, himself.

Your dealer urges that there be a better understanding between movie owner and dealer. Visit him frequently and use the service that is at your disposal. Take your films to his projection room; he will be glad to project them for you and to offer constructive criticism to help correct such faults as may appear. Your dealer wants you to enjoy your movie outfit.

Getting effects

[Continued from page 59]

lens. Then secure a quarter inch stud and a wing nut, drill the bottom of the piece of wood and fix the stud as shown. Now, push the other end of the stud through the slot in the board and tighten it with the wing nut and a washer.

Put the assembly on your tripod and fix the camera on top. You will see that you now have a bracket, at one end of which is the camera and at the other, a saddle. Masks can be fixed to the saddle and it may be slid backward and forward so that the masks may be brought as near to the lens as you like. See figure 3 on page 72. Anything desired in the way of diamonds, hearts, bits of muslin and so on can be used as masks, and a limitless field of effects is open to you.

Two points require attention before we are ready to go out and shoot. The space between the mask and the camera must be in darkness. For early trials it will be sufficient if the camera and effects bracket are enveloped under a piece of black velvet or even under a coat, but as this is rather clumsy a better arrangement will be needed for permanent use. Obtain an old still camera bellows and attach the wide end to the mask holder. Then hook the narrow end over the lens hood. The masks themselves must be clean. They should be cut out of bristol board, or some other good quality cardboard, with a razor or, else, with a very sharp knife so that the openings are smooth and free from "whiskers". A white card can be painted black with India ink. It is also possible to cut masks from sheet metal

Good News
FOR YOUR FRIENDS

For those who have felt they couldn't afford the advantages of 16 mm. movies

IT'S worth a special trip to your dealer's just to see the new "Eight"—a genuine, full-fledged Eastman movie camera—complete and dependable in every detail.

But don't go alone!

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but, unless you are a fairly skilled worker, you will find the use of metal rather difficult.

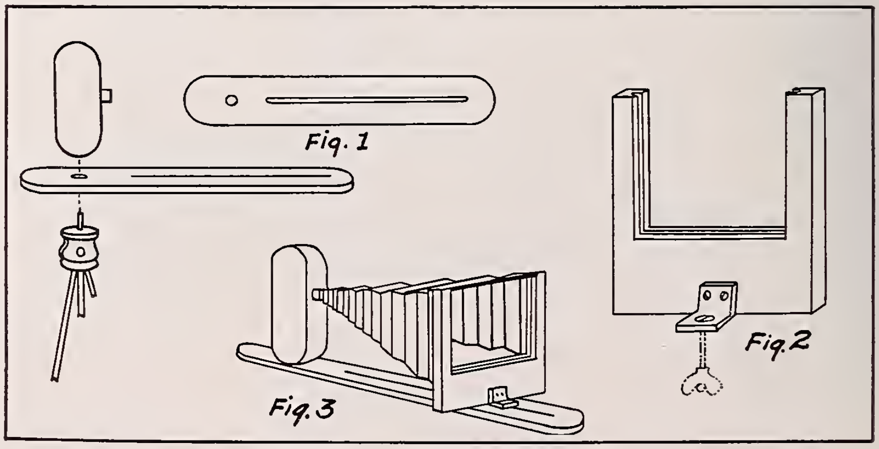
Apart from serving to hold the usual mask shapes (diamonds, hearts, clubs, keyholes, etc.) in front of the lens, our little effects bracket can be used for holding a bit of muslin with a circular hole cut in the middle, employed to secure diffusion effects. Mount the muslin on a little cardboard frame and make the hole in the middle by burning it with a lighted cigarette. The effect of this mask is to diffuse everything except a small circle in the middle of the picture.

An effect approaching that of the iris in or iris out can be obtained by masks. Make a mask with a circular hole big enough to be fitted over the lens hood. Then, in filming, move this toward or away from the lens by slacking off the wing nut and sliding the matte box along the bracket. As a complete blackout cannot be obtained, it will be necessary to splice in a few frames of black film at the beginning or end of the iris as the case may be.

If your camera will focus down to one foot, titles with animated backgrounds can be made quite easily. In place of the mask, insert a bit of celluloid or, better still, glass, on which the title has been drawn in white poster paint. Film the scene desired through the title, taking care that the dark parts of the scene will come behind the white letters. When making titles in this way, it is, of course, necessary to remove the old camera bellows so that the title may be properly illuminated. Focus on the title, not on the background. If the camera lens may be focused accurately enough, a longer bracket could be made especially for titling and it could be arranged so that the distance from the end of the bracket to the lens is the smallest distance for which the camera's lens scale is calibrated.

In using this or any other effects brackets, it is essential that the camera be mounted on a completely rigid tripod, for otherwise it is impossible to get satisfactory results. Provided the tripod is strong and one takes his time in arranging the masks, this home made effect outfit will open a wide field of experiment.

Diagram of the component parts of the mask holder which may be built easily



Watch your projector

[Continued from page 58]

is almost always due to improper threading or to projecting film which has faulty perforations to begin with.

The projector should be placed on a solid support, and, if practical, a pad of felt, cork or rubber should be inserted underneath it in order to eliminate the noise and vibration as far as possible. Line up the projector directly in front of the screen and on a level with it and group the audience so that it will be seated in line with the screen and projector. The reflecting power of most screens falls off when viewed from the side and this is particularly noticeable when projecting Kodacolor, since the utmost illumination is needed. When you are ready to start the machine, it is a good plan to have your hand on the lens focusing lever, so that no time will be lost in getting a sharp picture. A leader with some sort of a monogram or design, such as the ACL leader, is an excellent aid in getting the proper focus before the picture itself begins. After attending to the focus, adjust the speed control. A handy method of getting approximately sixteen frames a second is to start slowly, then speed the machine up until the flicker disappears. If you wish to be extremely accurate, you can time the sprockets so that they run at the speed given in the instruction book. Next, look to the illumination. It is seldom that the maximum provided by your projector will be needed, although a very dense picture may require it. A strong, bright light on the screen is hard on the eyes of the audience, but you can quickly judge the illumination needed and set your lamp resistance to get a pleasing effect. If the projector can be set up in advance of the screening, many of these points can be cared for before the audience arrives.

After the film has started, the prudent operator will watch it carefully for focus and framing. Sometimes there is a slight variation in the frame line, especially if the film was taken with more than one camera. If the lens mount is tight on the projector, the focus should remain constant except where duplicates are spliced into the reversal film. In the case of duplicates, the film is threaded with the shiny side toward the screen instead of the emulsion side. This brings the emulsion in a different plane and, of course, the focus will change. Positive film is thinner than reversal and, sometimes, titles will appear to be out of focus when the pictures are sharp. As a general rule, this will not be pronounced enough to be objectionable.

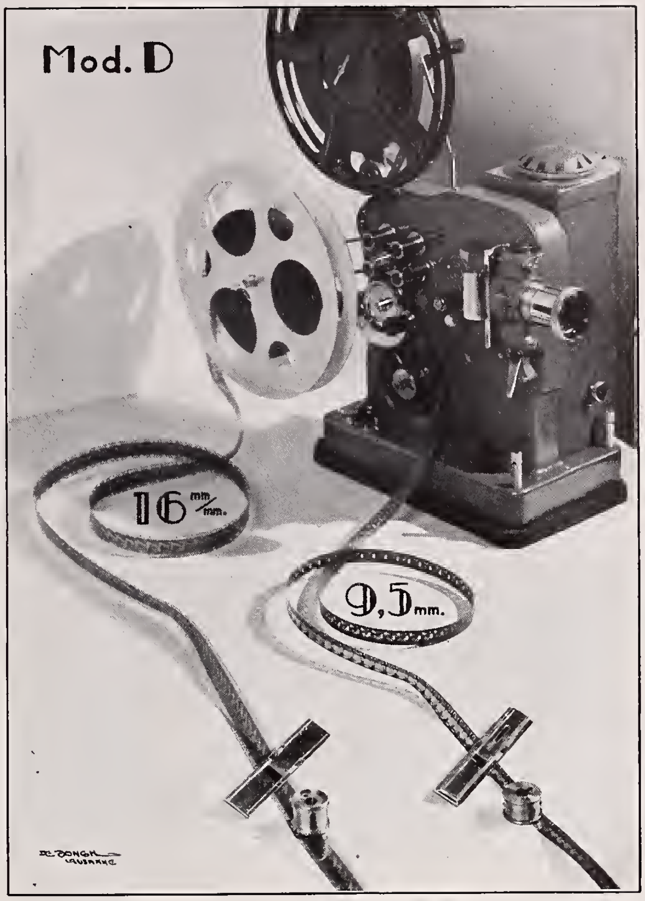
It is probable that some of the new movie making recruits who read this article will feel that the minutiae of projection technique have been given undue importance or that the details are too troublesome to bother about. Both reactions would be wrong; these apparently minor points make the difference between indifferent and good screen presentation and none of them is really troublesome. They easily become habitual to those amateurs who get the most satisfaction from their hobby.

The clinic

[Continued from page 56]

background. Often, the title card holder or easel can be folded down out of the way and the correct focus obtained by holding the end of the titler against the object so that the part to be filmed will be in the same position as would be occupied by the title card were it in the easel.

Right angle shots ■ To overcome the difficulty often encountered in providing a suitable camera support for making surgical pictures, I have devised a frame with a mirror which will permit the camera to be used in its customary horizontal position on a tripod, while vertical closeups are being made. A framework made of wood, which will fit on the tripod and support a mirror in front of the lens, solves the problem and is very simple to make. The accompanying illustration shows the construction quite clearly. While this apparatus is best suited for a square camera, it can be easily fitted to other types. This outfit will solve, effectively, the problem of a vertical camera angle for making titles with movable letters when photographing objects which must lie flat. Of course, film taken through the mirror



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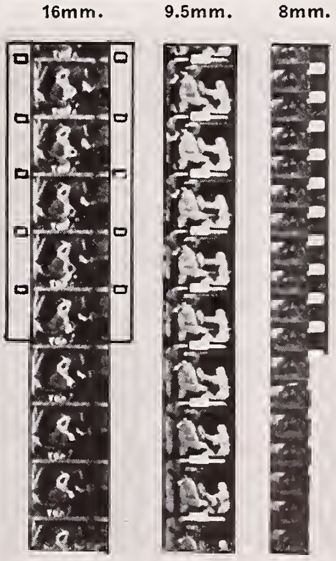

This cut shows 16mm. and 8mm. actual size, with sprocket holes partially cut away, and 9.5mm. as it actually is, proving that, in proportion to total film area, 9.5mm. has the largest picture area of any *film used for home movies.*

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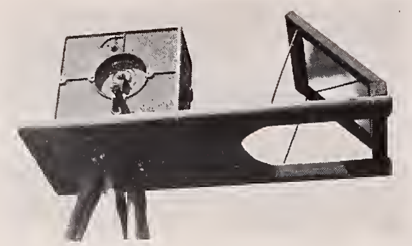

Frame and mirror facilitate making vertical closeups

will have to be threaded with the emulsion side away from the lens when it is projected, otherwise the action will be reversed from left to right.—*Lyman B. Huntington, ACL.*

Punch and be sure ■ An inexpensive hand punch, used for punching holes in loose leaf notebook sheets, makes a handy editing aid. When running the film in the projector to decide what cutting is to be done, one may stop the machine and punch a hole in the film without turning on the light or running the risk of accidentally severing the film as may happen when it is notched with scissors. One punch mark can be used to show the start of the scene and two marks to show the end. When doing the actual cutting one can easily see what is to be removed.—*H. W. Voss, ACL.*

Asked and answered ■ Question: I understand that, in making titles on positive film, a fade out made by the usual method of closing down the diaphragm would result in the gradual lightening of the title instead of darkening. In using one of the new cameras equipped for lap dissolve work, would this effect spoil a lap dissolve title made on positive film? Answer: No, it is perfectly feasible to make lap dissolve titles on positive film in the regular way. When the diaphragm is gradually closed for the first half of a lap dissolve, this simply leaves a portion of the scene progressively underexposed. Upon this is superimposed the beginning of the following title and a satisfactory lap is produced.

Correction ■ In an item concerning Kodacolor filters, which appeared in *The Clinic* on page 402, September, 1932, an error was made. The item stated that the color bands on the filter should appear from left to right as blue, green and red when looking at the filter from the front. This should have been the reverse, since the correct way for the color bands to appear is red, green and blue. *The Clinic* regrets this mistake and hopes that it did not cause trouble for any of its readers.

Montage uses

[Continued from page 57]

montage sequences. The first might run as follows: 1. Flash of the farmer's face registering anger. 2. Flash of other faces at the table, one is frightened, another is grinning. 3. The farmer glares more fiercely. 4. His bulldog at his feet glares too. 5. The farmer suddenly bellows, *"Food!"*. 6. Flash of the bulldog who is frightened and scurries away. 7. Closeup of farmer's fist smiting the table. 8. Closeup of a tin cup on the table. 9. Closeup of farmer's fist smiting the table. 10. Closeup of the tin cup bouncing. 11. A son bounces just as the cup did. 12. The farmer's face—he is ranting and bangs the table again. 13. A small round jug bounces up. 14. His daughter bounces up and leaves the table.

This situation can be developed as all the family scramble to get breakfast for the irate father. Typical farcical situations could be developed and then be presented by *montage.*

In *montage*, the amateur has a rich field of experiment. Foreign pictures have used it largely for political propaganda or tragedy. American producers have made little use of it except as an occasional ornament. For the amateur, it has many possibilities in all types of films from the casual scenic to a carefully planned photoplay.

Menagerie movies

[Continued from page 61]

best friend, Freya, to the whir of the movie machine, whilst she showed her appreciation through a capacious smile that disclosed some cruel looking teeth. The scenes of Laurita, my parrot, becoming acquainted with Poilu d'Or, culminating in a tug of war, with the possession of a string as the prize, interests strangers as well as home folks. When Laurita poses for her masterpiece, balancing herself carefully on one foot as she clinches in the other the bare bone of a turkey drumstick almost as large as herself, the scene is worthy of the attention of a champion flag pole sitter.

Poilu, by the way, was liaison officer 'twixt parrot and the dogs. Early in the life of Laurita, Gelmo, in nuzzling her, had thrown her over backward much to her terror, and she never forgave nor forgot. From then on, Laurita would have naught to do with dogs; Gelmo took some very bloody bites upon his muzzle trying to reestablish friendship, but it was no go. They loved about like a banker and a farmer—but one never intruded upon the rights of the other. Each was safe in the presence of the other, but no romps, please.

Lindy, another yellow cat, but admixed with the alley variety, slept with the dogs, whilst Poilu, bred so pure that an injury bled blue, resided in the house. With the beginning of filming, Lindy and Poilu needed be summoned but once and Lindy invariably struck his attitude, sitting between the front legs of Freya, whilst Poilu sought Gelmo for a counterfoil.

In filming Lindy and Poilu with Laurita, it was (at first) necessary to offer some bribe of which all three were more than fond. This happened to be cottage cheese, and my helpmate would sit, with Laurita upon her forearm, Poilu and Lindy upon her lap, while the bit of cheese was impartially passed back and forth. In practically no time the three were pals, had grown accustomed to the sight and whir of a movie camera and gave it scant heed. Upon command, Poilu would "kiss" Laurita in return for an extra bit of cheese.

I found that I could not film my pets in artificial light until they were thoroughly *accustomed to that form of light*. My favorite indoor light is the double arc, especially with Tex, as its warmth is agreeable to the scamp who favors steam radiators as parking places. Remember that most of your filming that rings the bell will be closeups and, when using a meter to get the setting for a closeup, do not be afraid to open up an extra half stop above that which the exposure meter says is correct. Most of my best films were made with the *f*/1.5 lens stopped down to *f*/6.3 when *f*/8 would have been used for an ordinary exposure.

Sequences? One of my favorites is the kitten becoming acquainted with the dogs. The dogs are mildly interested in the growing kitten playing with a mouse on the string and investigate. (Gelmo swallowed the catnip mouse, but this was not a part of the scenario.) Then the growing kitten visits the dog yard, the dogs and kitten romp with the ball and at last, weary from their intense activity, they all fall asleep together on the front porch in friendly harmony. Or again, the cat opens a beauty parlor (title *Beauty Shoppe* on title board, name of cat as proprietor); the cat receives his first customer, looks her over (dog) and licks her fur or ears. (This is far from difficult, if they have been raised together and a bit of cottage cheese has been rubbed into the jowl of the dog.) The shampoo complete, the dog appears to look in a mirror (cut from near shot of dog to closeup of mirror and return to dog). Cut to the cat looking pleased at his work and conclude with the dog paying off with a brand new catnip mouse.

Lesser scenes, which never fail to get a laugh of appreciation, are *Mistaken Identity*, a pup nuzzling the mother cat looking for lunch; *Foul Ball*, the parrot tearing at a sponge rubber ball whilst dogs and cat witness the destruction of

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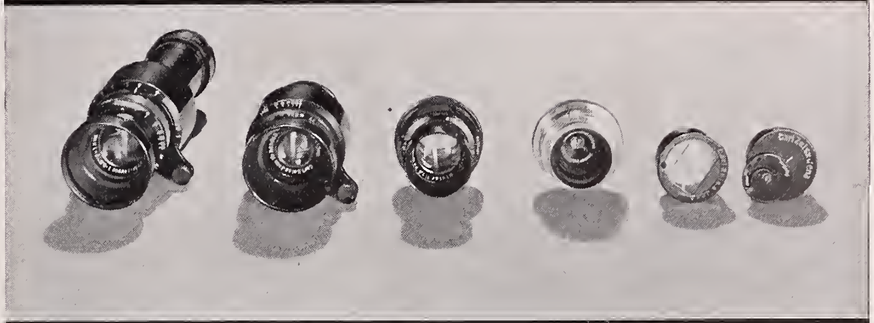

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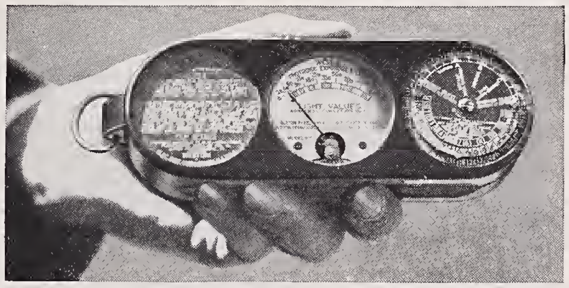

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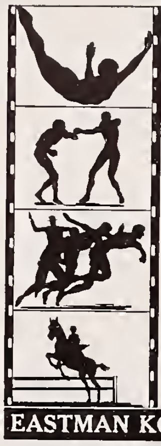

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Sound on film—16mm.

[Continued from page 63]

The answer to the last two questions may be had in the experience of Eric M. Berndt, known to the amateur through his specially built devices for all kinds of sixteen millimeter work. Mr. Berndt *has* built his own sound on film camera, but even the advanced amateur with sublime self confidence may well pause when he closely inspects the illustrations to this article and sees the refinement and the engineering precision which has been incorporated. The particular apparatus illustrated was built for G. A. Busch, ACL, with whom Mr. Berndt collaborated. It is best to affirm here that one cannot achieve such a result without the complete equipment and engineering skill which are embodied in this particular outfit. However, he would be very unappreciative indeed who would not be keenly interested in the specifications for this sound recording camera which are furnished by its constructor.

Camera equipment ■ Four hundred foot magazines are provided for continuous recording over a period of time. They will hold the regular 100 foot camera spools as well as their full capacity of raw stock. They may be removed as a unit and are provided with light traps which close automatically when this is done. The camera has a four lens turret and a direct, focus on film magnifier which shows an upright image magnified ten times. Motor drive is provided for sound recording, but the camera may also be hand cranked and has reverse takeup, so that lap dissolves and trick effects can be produced. There are three cranking outlets, one turn a picture, eight frames a turn and the motor drive outlet. The camera is specially silenced, no "blimps" or housings being needed when recording sound. The sound sprocket is of special construction, with a highly perfected mechanical filter to insure perfectly uniform linear motion of the film past the recording gate. In the design of this filter is the very heart of the sound camera. A sprocket run by an ordinary train of gears would be out of the question, inasmuch as the gear teeth passing in and

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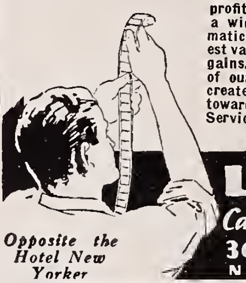

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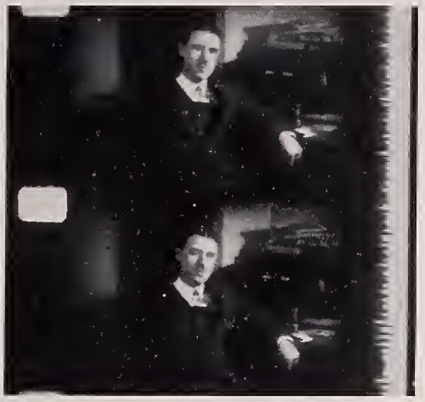

G. A. Busch

A sound track on 16mm. film

out of mesh would cause disturbances in the reproduced sound which are graphically known as "wows" or "gargles." The intermittent movement is of professional type, and the film gate is designed to apply pressure on the sides of the film only. Shutter opening is 170 degrees.

The recording system ■ The camera, at present, is equipped to record the sound on one side of a 16mm. film, bearing only a single row of perforations but, if for any reason it is desired to record the sound on the regular, double perforated film, this may be done by making a few, simple adjustments. The recording head conforms to the variable area method, now universally used in 16mm. sound films. An especially interesting device enables the operator to observe the recording galvanometer in operation *on the film* while the sound picture is actually being taken. A milliammeter, mounted on the camera case, permits a careful check of electrical recording conditions. It is of absorbing interest to watch, in magnified form, the actual translation of the sound variations into light impulses and the characteristic appearance of the various wave forms produced by speech or music. A single cable connection to the camera furnishes the necessary power supply. Mr. Berndt, in his sound experiments, has secured cooperation and assistance in the production of a special film for sound recording. This film is made with single perforations to conform to the present standard.

The amplifier ■ The accessory electrical equipment necessary consists of a portable amplifier, condenser microphone on stand, cables and power supply unit. The entire equipment, including spare parts, is contained in three portable carrying cases.

In the many tests in which the writer has had the privilege of participating, the apparatus has given an excellent account of itself, and this amazing accomplishment in 16mm. sound is, in every way, worthy of note as a milestone along the line of sixteen millimeter development.

It is easy to see that the construction of a similar sound on film camera is beyond the average amateur. It requires a well equipped machine shop and very exact scientific devices.

Scanning the screen

[Continued from page 60]

For example, you see a scene which appears to be lighted unevenly, in that one side of the stage is brighter than the other. The stage may be kept dark on one side to dim down an over realistic death scene. It may be kept bright to give a leading figure the center of the stage when the action calls for her to be at the side. See how the device can be used. In a picture, it is not possible to train a spotlight suddenly on the star to give her attention. Usually, a player is brought into a closeup for emphasis. Where this is not possible, the next best thing is to put the player in the strongest light, but without seeming to.

Under the head of lighting, you ignore this sort of thing but give a thought to the general illumination of the set. Perhaps you can see where a change in the placement of the lights would have helped. That will be something to remember when you press the button.

Camera work includes not only exposure but placement of the camera and the angles. And do not make the mistake of supposing that getting a camera angle means hanging by your knees from the chandelier. Angling applies to the placement of the camera in every scene to get the most effective composition. Some scenes will be more effective if the camera is aimed directly into the set. At other times, a more oblique shot will be better. If you have many scenes in one setting, change the placement of the camera as you will note that the best cameramen do.

Mounting includes the use of properties, the use of sets, exterior backgrounds, costuming, the profusion or lack of properties and a lot of other little things that you will presently discover. Here's a hint to guide you in this. Do you recall those early days of Cecil B. De Mille when he always had a fancy birdcage, three sofas and eleven gilt chairs, not to mention a few tables, book cases and perhaps a piano? He used to fill his stage so full that the amazed spectator became lost in the mess of properties and forgot to look at the action. Avoid a bare stage but do not overload it. Little things like that can be arrived at through your own critical experience.

Then, there is the matter of editing. This means much more than most ama-

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teurs realize. You know, perhaps, in a general way, that a rapid succession of scenes will accelerate the tempo and raise the emotion, but you may not have reached the point where you perceive that the relation of scenes also has an effect. If you desire to bring the tempo down before the next high sequence, you will find that the average editor slips in a couple of placid scenes and lets them run just a little bit long.

And here is something not many realize. It has been said that a poor picture may tell more than a good one, and the best way to find the poor ones is to look for the so called "quickies". Not that they are invariably poor, but they are likely to be because they are necessarily made in too much of a hurry or with too small a cash reserve to permit the director's being very particular. Probably you have the time, but you cannot afford to spend $200,000 on your product, so study the "quickie" to learn how the professional gets around his handicaps.

Big and little, they all will help, if you watch with seeing eyes. And you will be surprised to find how quickly you can catch the trick of merely looking at a picture for all these points and still enjoy the flow of the narrative.

The closeup's the thing

[Continued from page 65]

juice from his eyes. Then take Mother pouring the coffee and the maid's hand cracking an egg over the frying pan. (A frying egg makes a delectable picture, when properly lighted.) A few hasty gulps of the hot coffee, a glance or two at the paper, hurried hands searching for the most interesting letter and opening it to find a folder advertising some impossible gadget would come next. Then, film scenes of the maid laying out hat and coat, Father's quick peek at his watch, Father drinking the last drop of coffee, Mother giving a hasty kiss, her helping hands jamming on his hat, and Father rushing forth. Still another commonplace playlet which may be made interesting and colorful when filmed in closeups might be called, *An Evening at Home*. Starting with the family at dinner, one can indicate the end of the meal with close shots of emptied dessert plates, a maid's hands taking away dishes, cups drained of after dinner coffee, the hands of various members of the family folding napkins, chairs moving back and, at last, the several pairs of feet moving away.

For a second sequence, one may follow, with this fascinating technique, the evening occupations of each in the family. Rather than burden this outline with the complete details of such a treatment, I will try to suggest only the highlights. Between each of them there will be need of connecting links, shots such as hands and feet, the living room clock,

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etc. First, perhaps, one would follow Father to his easy chair, to his pipe or cigar and the careful, loving preparation of it, to the evening paper, to the sport page, book reviews or stock quotations. For Mother, one might show a pile of mending in the sewing basket, the selection of the first pair of socks, the holes in them, business with thread and needle, the darning and the chair rocking gently. One may bring in the coincident activities of others in the family. There will be closeups of hands adjusting the dials of the radio, pausing, trying again and tracing down a radio program. Two children, a boy and a girl, may be discovered, in closeups, laying out a jigsaw puzzle. A possible conclusion that could be carried out well in closeup filming would show Mother getting first one child and then another off to bed, their feet going up the stairs, the differing times on the clock, lights going out here and there, Dad's pipe gone cold, his hands and feet in a great stretch, lights out and off they go to bed.

It is impossible to enumerate, specifically, all the sequences that suggest themselves, and everyone's requirements differ. I am sure, however, that my point has been made clear. The most commonplace of daily occurrences can be made lively with interest through the use of closeups.

When one is producing a dramatic film, closeup sequences are of tremendous assistance in eliminating titles. Fifty feet of carefully chosen closeups will do more for the dramatic intensity of the picture than any number of witty titles. Particularly can they be used to great advantage when a change of locale obtains. Instead of telling the audience in a title that the intrepid hero is rushing downtown on the "L" to save his fortune, while his beloved is being pestered by the villain, let them see it for themselves in a series of closeups. If you have already fixed the hands of the different actors in the minds of your audience by emphasizing some distinguishing characteristic, the story will be clear and little footage will be needed. Certainly, if your film opens in the midst of some gay party, shots of various aspects of it, gradually leading up to the principal players, will be far more effective than a lengthy descriptive introduction.

There are other devices besides tearing a sheet from a calendar to denote passage of time. You can show the same pair of hands opening Christmas cards, mailing a Valentine, writing an Easter greeting, lighting the fuse of a firecracker, holding a football game ticket and so on. The result more than compensates for the little extra trouble and added hours of editing. Significant closeups are just as important in the finished film as skillful editing.

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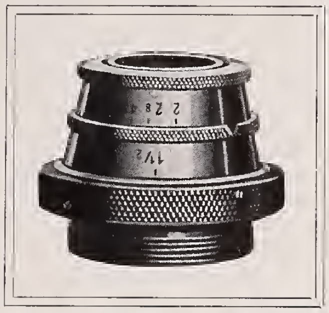

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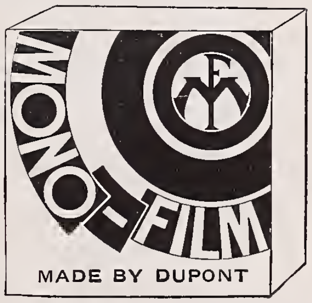

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■ *Black Magic*, two reels, 16mm. and 35mm., produced by Ray-Bell Films, Inc., is a graphic illustration of how coal was formed, the uses of coal at the present time and the workings of a modern strip coal mining company. This informative film is limited to group screening.

■ *Balloon Racing*, one reel, 16mm. and 35mm., reviewed through the courtesy of the Goodyear Tire and Rubber Company, shows the thrilling sport of a race wherein none of the contestants knows his destination.

■ *Liquid Air*, one reel, 16mm. and 35mm., reviewed through the courtesy of the General Electric Company, shows the production of liquid air and includes a number of laboratory experiments. Here you may witness the amazing spectacle of the liquid boiling on a cake of ice and of an engine whose boiler uses a liquid at three hundred degrees below zero F. This film is available only to groups.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bass Camera Co., Chicago, Ill. This company offers good, slightly used, Pathe 16mm. sound on disc subjects.

■ Bell & Howell Co., Chicago, Ill. Their two new catalogs, one of silent films, the other, sound on disc, can be had on request. Subjects range from educational films through photoplays, cartoons, sports, travel and special films for children.

■ Bolex Co., New York City. Our Gang comedies as well as many other films can be obtained from this company.

■ Eastin Feature Films, Galesburg, Ill. Either new or used 16mm. films may be rented or bought. A catalog is available listing good scenics and photoplays.

■ Eastman Kodak Co., Rochester, N. Y. Cinegraph releases on both 8mm. and 16mm. cover a variety of comedies and films suitable for children.

■ Eastman Kodak Stores, Inc., Los Angeles, Calif. The 16mm. films of the Xth Olympiad, made by members of the Los Angeles Amateur Cine Club, are available through this Eastman store.

■ Fotoshop, Inc., New York City. This company has an extensive 16mm. film library of various subjects of varying lengths.

■ Hemenway Film Co., Boston, Mass. Of particular interest to religious groups should be *The Passion Play*, an outstanding film of the life of Christ.

■ Home Film Libraries, Inc., New York City. The 1933 catalog of Red Seal Programs is available. It contains films especially selected for home, church and school entertainment.

■ Josephson Bros., Richmond Hill, N. Y. This new and complete 16mm. library offers films from 100 foot subjects to seven reel features. Information can be had on request.

■ Kodascope Libraries, Inc., New York City. Releases on 16mm. for February are: *His First Flame*, featuring Harry Langdon and Vernon Dent; *The Burglar*, with Raymond McKee and Little Mary Ann Jackson; *There Goes The Bride*, with Lucien Littlefield, Walter Long and Martha Sleeper. The fifth edition of a catalog may be secured by request as well as a catalog of the Kodascope 8 Library.

■ Manhattan Film Rental Library, Brooklyn, N. Y. Films of various subjects on 16mm. are offered for rental or sale.

■ J. Navilio, Brooklyn, N. Y. A large library of 16mm. silent and sound on disc films may be rented or bought. Catalogs are available on receipt of a small fee which is refunded on the first order.

■ Parry Film Co., Los Angeles, Calif. Various outstanding events of the Xth Olympic Games in 100, 200 and 400 foot subjects are offered by this company. Other films are *The U. S. C.—Notre Dame Football Game, The U. S. C.—Pittsburgh Football Game* and *Pasadena Rose Parade*.

■ Willoughby's, New York City. Films of sport analysis are among the many subjects offered on 16mm.

Amateur clubs

[Continued from page 64]

Berkeley officers ■ In California, the Berkeley Amateur Movie Club has chosen new officers for the coming year as follows: Dr. W. A. Perkins, ACL, president; Mrs. F. R. Burton, vicepresident; C. A. Pease, treasurer; Dr. Kenneth Palmer, ACL, secretary. At a late meeting, Dr. Q. O. Gilbert screened a Kodacolor film of flowers which featured unusual interior shots made at a flower show, and the evening was concluded with the presentation of *Get the News*, from the League's Club Library.

Cine section ■ In Canada, the Toronto Camera Club has sponsored, recently, the formation of a cine section, to serve the interests of amateur cinematographers in the community, at an organization meeting addressed by Major G. E. Paton, director of the Provincial Motion Picture Bureau. Cine amateurs will be offered, through the well equipped club rooms of this veteran camera club, unusual facilities for following and promoting their hobby. At the first gathering, *The Fall of the House of Usher* and *H-2-O*, outstanding amateur motion pictures from the League's Club Library, were presented for study. Leslie P. Thatcher, ACL, has been a leading figure in this interesting development of brother hobbies.

Bridgeport program ■ A comprehensive discussion of editing by E. M. Marshall, ACL, was the feature of a late gathering of the Bridgeport Amateur Cinema Club, according to the report of secre-

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tary Allan M. Foote, ACL. Mr. Marshall, whose notes for the talk have been seen by this department, not only established several iron clad rules of editing procedure, but gave an illustration of its possibilities through the use of a number of stock scenes chosen at random, noted on slips of paper and then edited by arrangements of these slips into several different and equally coherent sequences. Russell C. Holslag, ACL, from the staff of this magazine, addressed the club at a later meeting on the fundamentals of good camera technique and illustrated his points with selected demonstration pictures. Four new members have been added to the rolls of the Bridgeport club in recent months.

Los Angeles studies ■ In Los Angeles, the Amateur Cinema Club, following the success of their feature length film of the 1932 Olympic Games, have been studying lighting and trick photography under the guidance of Don Short and the possibilities of trucking and follow shots with home made apparatus, as suggested by Ed Lyon.

8mm. drama ■ Working from a story by de Maupassant, *The False Gems*, a production group in Ann Arbor, Mich., is busy under the direction of D. H. Drummond, ACL, in making the first film story on 8mm. stock which has come to the attention of the Club Department. Mr. Drummond has scenarized and will photograph the production, in which the leading parts will be played by Jennie Drummond, Eva King, Don E. King and Mr. Keinlin. Character names and situations have been judiciously modernized by Mr. Drummond in his adaptation, thus avoiding the complexities of period dramatization.

In Vienna ■ In Vienna, Austria, Der Klub der Kino-Amateure Oesterreichs has celebrated its fifth anniversary at a meeting attended by more than one hundred members. Recent programs have featured the screening of travel films by Mr. Kabalka and Mr. Vizek; *Africa*, by Dr. Harnik; *Vintners' Celebration of Bozen*, by Mr. Schlechtleitner; *America*, a film of city life, by Mrs. Victoria Newman. Karl M. Kotlik has also given a well attended lecture on sound recording. Engineer Malik spoke on a new 9.5 camera and projector, and F. Schininsky discussed microcinematography.

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Harvey & Lewis Co., 1148 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co.. 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

New Castle: E. Challenger & Son.
Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg.. 529-14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Daytona Beach: Harry's News Shop, 106 N. Beach St.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St..
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co.. 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders. Inc.. 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort· Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: A. L. Bollinger Drug Co., Frankfort & Stilz Aves.
W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

Alexandria: Newcomb Studios, 330 Johnston St.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
CINECRAFT CO. OF NEW ENGLAND, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co.. 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co.. 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Newtonville: Newton Photo Shop, 92 Bower St.
Pittsfield: E. C. Kilian. 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co.. 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(Continued on Page 84)

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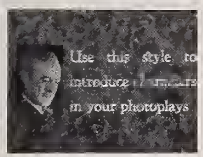

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"Why I film" contest prizewinner

Movie Makers is happy to announce as the winner of its "Why I Film" contest, Arthur H. Ewald, ACL, Cincinnati, Ohio. To Mr. Ewald has gone the fifty dollar check, the only prize of the contest.

Mr. Ewald's letter—one of the shortest of all those received—won the highest rating from the three judges, Hiram Percy Maxim, President, Amateur Cinema League, Walter R. Hine, vicepresident, J. Walter Thompson Company, advertising agency, and Dr. Lawrence C. Lockley, authority on business letters. This winning letter will be published in March Movie Makers.

Letters were received from all parts of the world in this contest. Several letters were written in German, one in French and one in Danish. India was the most distant country from League headquarters that was represented among the contestants. Among those competing were government officials, professional men and women, industrialists and manufacturers, professional movie makers, housewives and business women. There will appear later in Movie Makers an anaylsis of the chiefly impelling reasons why amateurs film, as learned from the letters submitted for the contest.

The prize winner, Mr. Ewald, is an attorney—patent and corporation—of Cincinnati, an active movie maker of some years' standing and an active member of the Amateur Cinema League. It is of interest that the sample letter with which this contest was announced was written by an attorney of New York City, Olin Potter Geer, ACL, and that the contest winner was a member of the same profession. It is evident that literary capacity, law and movie making are not an unusual combination.

Others whose contest letters were considered as high ranking by the judges were Mrs. Moris Burge, ACL, of Santa Fe, New Mexico, Alice I. Wright, of New York City and Werner Hochbaum, an innkeeper of Magdeburg, Germany.

While the detailed analysis of the reasons that lead people to film must await the fuller study to come, it is, nevertheless, noteworthy that the quality of the letters received was uniformly high. Many discussed not only the reasons that led them, personally, to become active movie makers but, as well, the philosophic background of amateur filming. All of the letters were interesting and the great majority of them were the reflective and reasoned discussions that one might expect from men and women of superior intelligence and community standing.

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8080—*Martha*
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8094—*Try and Get It*
8097—*One Arabian Night*
8099—*The Knight in Gale*
8100—*Six Second Smith*
8101—*Two Stones With One Bird*
8102—*The Knight That Failed*
8103—*A Grim Fairy Tale*
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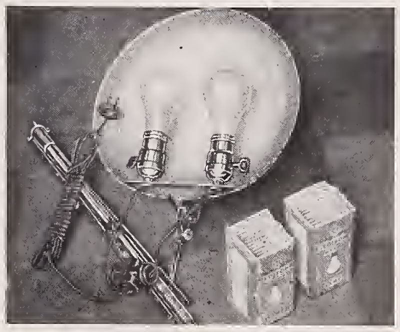

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(Continued from Page 82)

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Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
FLINT: Gardner Photo Service, 1425 Detroit St.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
LANSING: Linn Camera Shop 109 S. Washington Ave.
SAGINAW: Heavenrich Bros. & Co.. 301 Genesee

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 3 W. Superior St.
LEROY: Home Movie Service.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
OWATONNA: B. W. Johnson Gift Shop, 130 W. Bridge St.
ST. PAUL: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

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J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

LEBANON: Photocraft Co.
NEWPORT: K. E. Waldron, I A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
BAYONNE: Harry Kaplan, 534 Broadway.
BERGENFIELD: Bergenfield Radio & Elec., 67 S. Washington Ave.
CLIFFSIDE PARK: Louis C. Ghiosay, 639 Anderson Ave.
EAST ORANGE: H. C. Deuchler, 543 Main St.
HAWTHORNE: Hawthorne Home Movie Service, 52 MacFarlan Ave.
IRVINGTON: Wolf Bros., Inc., 1340 Springfield Ave.
JERSEY CITY: Graefs Service Pharmacy, 478 Westside Ave.
Levy's Sport Shop, 149 Monticello Ave.
KEARNY: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
PATERSON: Robert G. Smith, 40 Hamilton St.
Walker Radio & Elec., Co., 318 E. 33rd St.
SUMMIT: Eastman Bookshop, 380 Springfield Ave.
TRENTON: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 S. Bergenline Ave.

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Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
GOSHEN: T. H. Finan.
HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
HEMPSTEAD: Agnew's. 47 Main St.
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ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
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Rapid Photo Finishing Co., 35-08 Broadway.
NEW ROCHELLE: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Crown Motion Picture Supplies, 311 W. 44th St.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
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745 Fifth Avenue
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
G. N. Garcia, Inc., 48 E. 46th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., Electric Corp., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
OWEGO: Liberty Photo Co., 34 Lake St.
RIVERHEAD: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
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ROME: Fitchard Studio, 133-135 W. Liberty St.
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CINCINNATI: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
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Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply. 62 E. Gay St.
Home Movies Co., (Baker Art Gallery) 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
MIDDLETOWN: Lee R. Chamberlain, c/o Roy A. White's Elec. Shop, 48 S. Broad St.
PORTSMOUTH: V. E. Fowler, 824 Gallia St.
STEUBENVILLE: Beall & Steele Drug Co., 424 Market St.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
YOUNGSTOWN: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

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OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
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HARRISBURG: James Lett Co., 225 N. 2nd St.
JOHNSTOWN: Johnstown News Co., 115 Market St.
LEBANON: Harpel's, 757-9 Cumberland St.
PHILADELPHIA: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movies Studio, 20th & Chestnut Sts., N. E.. Cor.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
READING: W. F. Drehs, 541 Court St.
SCRANTON: Houser's, 133 N. Main Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N Washington Ave.
SHAMOKIN: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
WINDBER: New Arts Feature, 508—15th St.
YORK: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

PAWTUCKET: Thomas N. Simpson, Broadway and Exchange St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

TENNESSEE

JACKSON: Southern Pictures Corp.
KNOXVILLE: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
MEMPHIS: Memphis Photo Supply Co., 122 Union Ave.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, 249 Pine St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
EL PASO: Don Thompson, Inc., 308 E. San Antonio St.
FORT WORTH: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
HOUSTON: Star Elec. & Eng. Co., Inc., 613 Fannin St.
SAN ANTONIO: Fox Co., 209 Alamo Plaza.

UTAH

SALT LAKE CITY: Eastman Kodak Stores, Inc., 315 S. Main St.

VIRGINIA

BRISTOL: Kelly & Green.
NORFOLK: G. L. Hall Optical Co., 257 Granby St.
RICHMOND: G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
  R. R. Huchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
  Eastman Kodak Stores, Inc., 1415-4th Ave.
  Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
  Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service. 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  W. E. Brown, 327 W. National Ave.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
  Gimbel Bros., E. Wisconsin & N. Plankington.
  Photoart House of Milwaukee, 226 W. Wells St.
Racine: Photo-Crafts Shop, 526 College Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Hilo: Home Movie Supply of Hilo, Kamehameha Ave., Furneaux Bldg.
Honolulu: Eastman Kodak Stores, 1059 Fort Street.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
  Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New Sauth Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
  Harringtons, Ltd., 386 George St.
  Kinelab Film Service, Adams' Bldg., 434 George St., opp. Queen Victoria Market.
  Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News. Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St., W.
  T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
  Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
  Gladwish & Mitchell, 7 Cypress St.
  Home Films, Ltd., Keefer Bldg., 1440 St. Catherine St., W.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
  Standard Photo Supply Co., 381 Nanking Road.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
  Kongsbak and Cohn, Nygade 2.
  S. Skotner, Amalievej 14

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
  E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
    59 Cheapside.
  E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
  E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
  N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
  S. W. 1: Kodak, Ltd., 96 Victoria St.
    Service Co., Ltd., 289 High Holborn.
    Westminster Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
  W. C. 2: Kodak, Ltd., Kingsway.
    Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
  W. 1: Bell Howell Co., Ltd., 320 Regent St.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
    Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
    Westminster Photographic Exchange, Ltd., 62 Piccadilly.
      111 Oxford St.
  W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, 1.

GERMANY

Berlin: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  Foto Schaap & Co., Spui 8.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
  Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Peisterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
  Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Empire Book Mart, 160 Hornby Road.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Kodak Mexicana, Ltd., Independencia 37.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
  Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
  294 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
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SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4
  Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Y. Ebata & Co., 33 Coleman St.
  Kodak, Ltd., 130 Robinson Rd.
  Singapore Studio and Photo Co., 39 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
  H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
  Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
  Zulauf and Co., Bahnofstr, 61.

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Printed by WNU, New York

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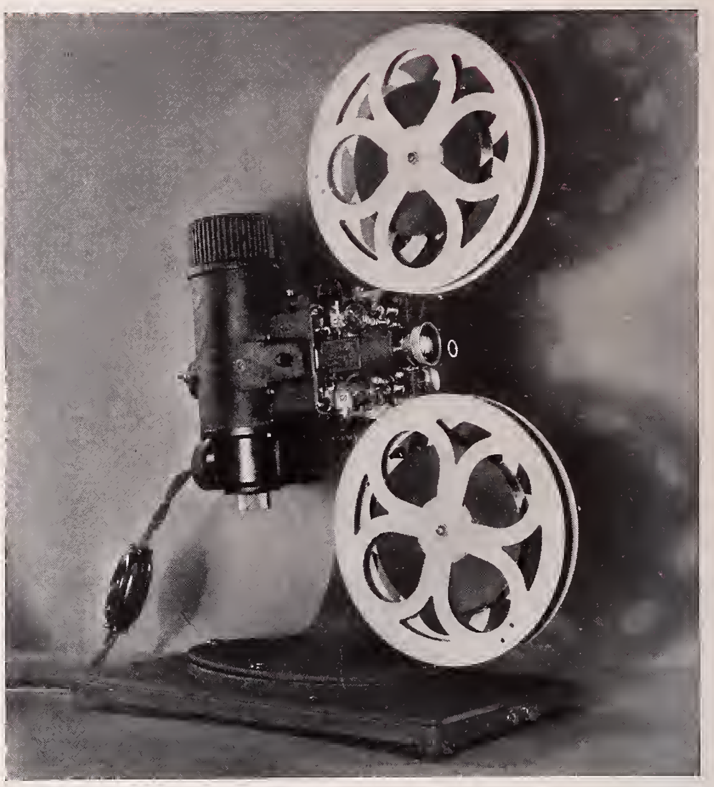

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The Filmo M Projector

With simplified controls and operating features, carrying case included, $135. Other models up to $197, which includes variable resistance and voltmeter.

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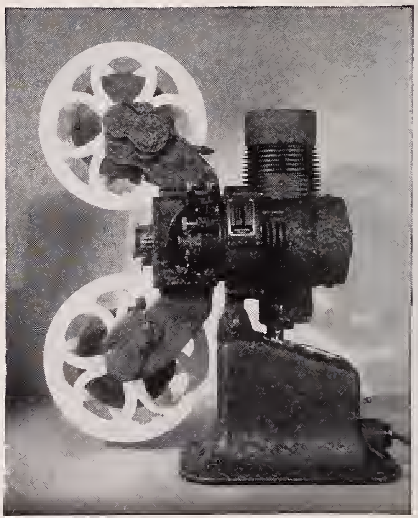

PROFESSIONAL RESULTS WITH AMATEUR EASE

MOVIE MAKERS

Magazine of the Amateur Cinema League,

MARCH 1933

25c

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"MAKING BETTER MOVIES," the Amateur Cinema League's new bonus offer on memberships, has swept the amateur movie world with an immediate and large demand. The supply of this remarkable book has been nearly half exhausted in a little over three months since it was brought out.

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"MAKING BETTER MOVIES" has progressively arranged chapters devoted to the Beginner, the Farther Advanced, the Average Amateur and the Accomplished Filmer. It is NOT WRITTEN IN TECHNICAL LANGUAGE and does not waste space and words with non essentials. It packs all that you need to know into 205 lively pages with illustrations.

"MAKING BETTER MOVIES" is available only to League members and it cannot be purchased. It comes to you with your membership which also brings you MOVIE MAKERS monthly and all of the unequalled services of this world organization of amateur filmers. Ours is a service association that replies to any question asked by a member about amateur movies.

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MR 33

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AMATEUR CINEMA LEAGUE, INC.

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. . . How To Win a Personal Movie Contest

• WINNERS •

FIRST PRIZE . . William A. Palmer and Ernest W. Page, Palo Alto, Calif., for "Tarzan Jr." 3 reels.	100% Filmo-made
SECOND PRIZE . . Tatsuichi Okamoto, Matsuyama, Japan, for "Lullaby." 1 reel.	50% Filmo-made
THIRD PRIZE . . S. W. Childs, Jr., New York City, for "I'd Be Delighted To!" 1 reel.	100% Filmo-made

CERTIFICATES OF MERIT . . Of films winning fourteen first awards, ten were Filmo-made. Of films winning eight second awards, six were Filmo-made.

STATE PRIZES . . Of the twenty-one films winning state awards, ten were Filmo-made.

Right—First Prize winners, Page and Palmer, on receiving their B & H added prize, a Filmo 70-DA Camera. Mr. Palmer said, "The Filmo Camera was undoubtedly a great aid (in filming 'Tarzan, Jr.'). It allows double and triple exposures to be made with the success that is usually expected only of 35 mm. studio cameras."

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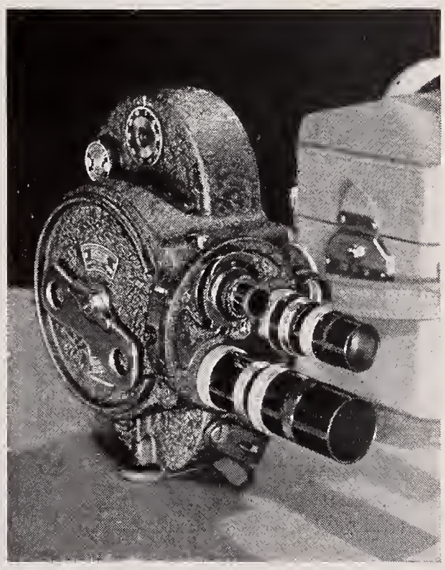

THE first and third prize-winning movies in the recent *American Cinematographer* contest were 100 percent Filmo-made; the second, fifty percent. In addition, Filmo-made films won twenty-six out of forty-three special awards. Filmo's part in helping win these prizes was not a coincidence. While taking movies of superlative quality, Filmo at the same time gave these winning amateurs the utmost freedom to work out composition and production technique—freedom from worry as to whether the camera would do its part.

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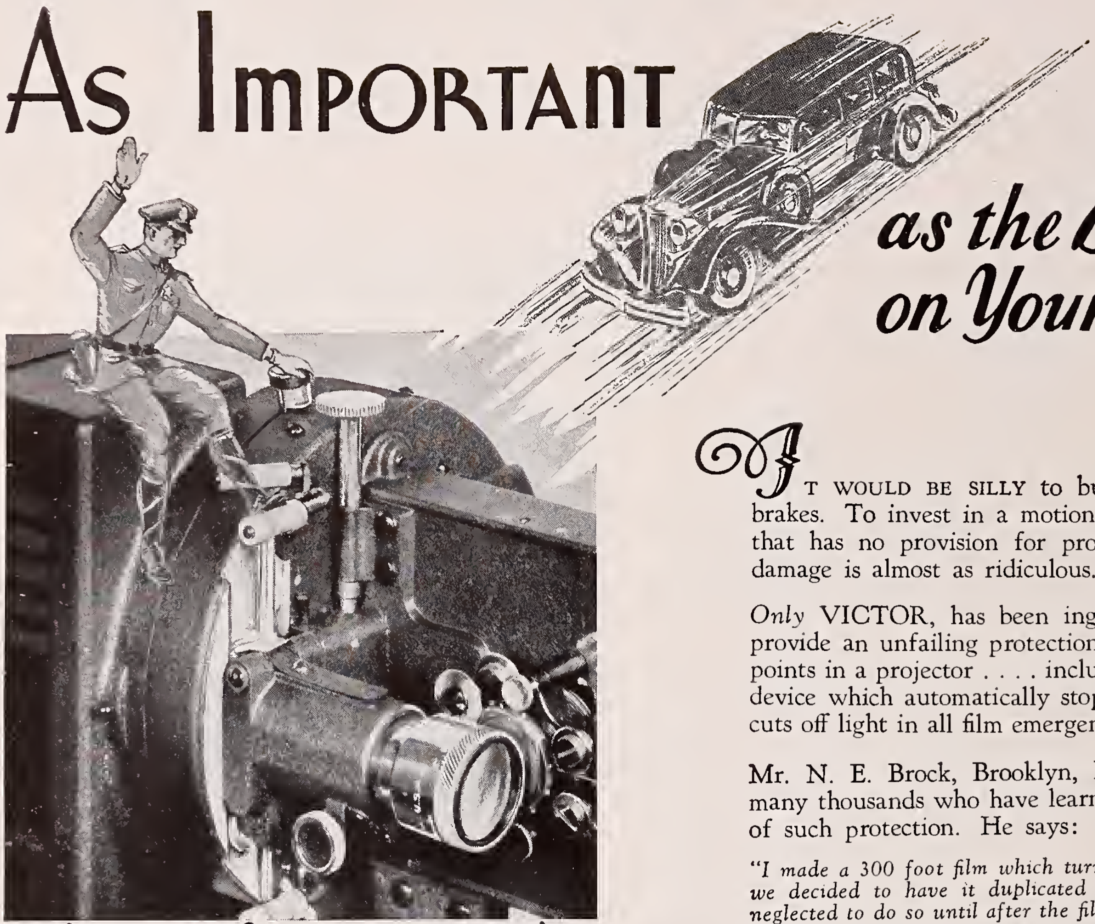
FILMO

Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill.;
New York, Hollywood, London (B & H Co., Ltd.) Est. 1907

PERSONAL MOVIE CAMERAS AND PROJECTORS



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It would be silly to buy a car without brakes. To invest in a motion picture projector that has no provision for protecting film from damage is almost as ridiculous.

Only VICTOR, has been ingenious enough to provide an unfailing protection at the four vital points in a projector . . . . including the patented device which automatically stops mechanism and cuts off light in all film emergencies.

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The WORLD'S FINEST 16MM MOTION PICTURE EQUIPMENT

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Ewing Galloway

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Editor

ARTHUR L. GALE

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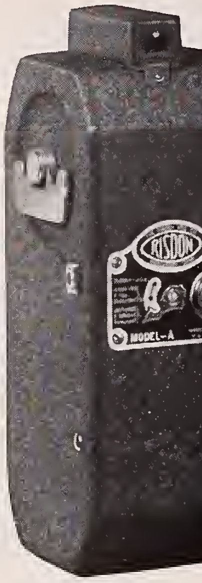

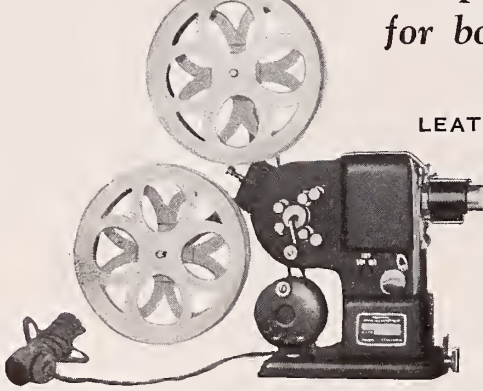

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In the Heart of New York

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Apex Films, Inc., New York City. *Tony Sarg's Almanac,* Westerns and comedies can be obtained on 100 ft. reels from this company. A list of films will be sent on request.

■ Bass Camera Co., Inc., Chicago, Ill. Pathegram sound on disc films are available to users of sound equipment.

■ Bell & Howell Co., Chicago, Ill. Two recent catalogs, one of silent films and the other of sound on disc, may be had on request. Subjects range from educationals through photoplays, cartoons, sports, travel and special films for children.

■ Bolex Co., New York City. Library films of popular subjects may be obtained from the distributors of the Bolex projectors.

■ Eastin Feature Films, Galesburg, Ill. More than 100 subjects of one to ten reels each may be rented. There is a sale of new 100 ft. library films.

■ Eastman Kodak Co., Rochester, N. Y. Cinegraph releases on both 8mm. and 16mm. cover a variety of comedies as well as films suitable for children.

■ Empire Safety Film Co., New York City. Sports, scenics, comedies and educationals are included in their offerings. A free catalog is available on request.

■ Hemenway Film Co., Boston, Mass. *The Passion Play,* the 2000 ft. film about the life of Christ, is the outstanding offering of this company.

■ Hollywood Film Enterprises, Inc., Hollywood, Calif. A new series of 100 ft. Mickey Mouse 16mm. silent comedies is now ready. Also ready for distribution are two 400 ft. reels of the Xth Olympiad, professionally photographed, and *With China at the Front,* an authentic war film. Movie makers are invited to send for their new catalog.

■ Home Film Libraries, Inc., New York City. The Red Seal Programs, for home, school and church, may be rented singly or in series. A catalog is available.

■ Josephson Bros., Richmond Hill, N. Y. Films ranging from 100 ft. subjects to seven reel features are offered. Further information may be had on request.

■ Kodascope Libraries, Inc., New York City. March releases are *All Aboard,* with Harold Lloyd, Bebe Daniels and Snub Pollard; *The New Aunt,* with Raymond McKee and Mary Ann Jackson.

■ Manhattan Film Rental Library, Brooklyn, N. Y. Films of various subjects on 16mm. are offered for rental or sale.

■ Milton Mendelwager, Bayonne, N. J. Charlie Chaplin in *The Knockout,* on two 400 ft. reels is offered among a wide variety of comedy subjects.

■ Mogull Bros., New York City. Films covering a great many subjects, both silent and sound on disc, may be had from this Bronx dealer.

■ J. Navilio, Brooklyn, N. Y. A large library of 16mm. silent and sound on disc films may be rented or bought. Catalogs are available on receipt of a small fee which is refunded on the first order.

■ Parry Film Co , Los Angeles, Calif. *Ride 'Er Cowboy,* 200 ft. of a real Western rodeo; *Pasadena Rose Parade; Palm Springs, a Desert Paradise* can be obtained from this concern which also distributes varying lengths of the Xth Olympiad.

■ Willoughbys, New York City. A special sale of slightly used, feature length library films is taking place this month. Subjects included are *Skinners Dress Suit,* with R. Denny and L. La Plante; *The Combat,* with House Peters. *The Wrong Mr. Wright,* with Jean Hersholt; *The Little Giant,* with Glenn Hunter; *The Mad Whirl,* with Jack Mulhall; *The Fighting American,* with Mary Astor and R. Hattan; *The Man Who Laughs,* with C. Veidt and M. Philbin; *Woman's Faith,* with Percy Marmont.

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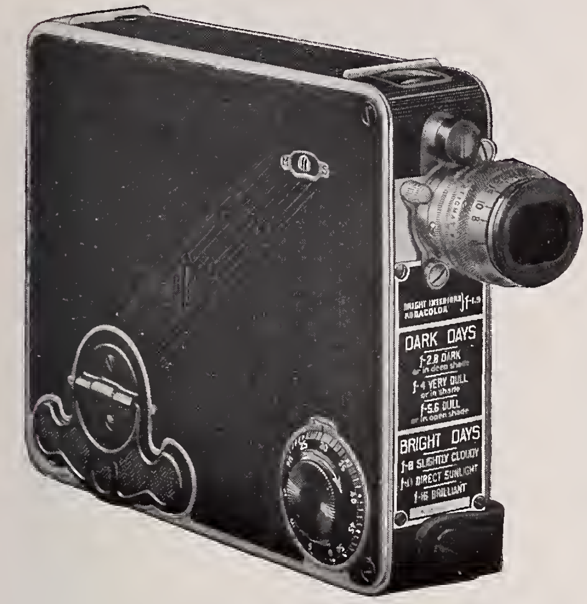
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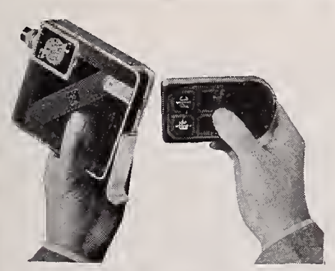

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These magic new G-E MAZDA Photoflood lamps enable you to have light in your home as intense as that provided by the big G-E MAZDA lamps in Hollywood studios . . *without blowing fuses.* They make bulky lighting equipment unnecessary. They put an end to under-exposed indoor shots. And yet they sell for only 35 cents!

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GENERAL ELECTRIC

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Unilingual

The Amateur Cinema League and Movie Makers are not unmindful of the needs of League members and readers of this magazine whose familiarity with the English language is less than they might wish it to be. For the benefit of the members of the League, its headquarters have accepted the responsibility of translating such member correspondence as may come to it in languages other than English—which is the mother tongue of its staff. Replies from League headquarters are, however, made in English.

Numerous suggestions have come to Movie Makers, urging either that it publish editions in other languages than English or that sections of the magazine be devoted to discussions in other idioms. These suggestions have been accompanied by excellent logic and are based on real necessity. Unquestionably, Movie Makers provides the authoritative doctrine for amateur movie making, and its editorial policy is based upon the widest experience with amateur cinematography that is available to anyone. It is highly desirable that what it has to say shall be offered to all who have need of it.

The difficulties in the way of multilingual editions of this magazine and those preventing its offering sections in various languages are genuinely insuperable. The editorial preparation of each number of Movie Makers is made as close to its publication date as is possible to insure an actual appearance on the first of each month. This limited time would not permit of sending the contents of the magazine out of the United States for publication in other languages, even if it were economically feasible—which is not the case—for such action. In order to preserve the authoritative character of Movie Makers, there can be no question of passing its editorial and advertising policy over to any other than its headquarters staff, which prevents the publication of timely editions elsewhere than in New York City by any plan of simultaneous appearance.

If multilingual sections were published each month in Movie Makers, there would have to be so many of them, to meet all needs, that these would crowd out much of those discussions that give Movie Makers its peculiar value as the magazine covering all of the phases of amateur movies. Urgent requests that have already been made for German, Japanese, Spanish and French sections would be followed, if these appeared, by equally urgent demands for Italian, Portuguese, Russian, Dutch and Hindustanee pages. This magazine would each month repeat, of necessity, two or three articles in a dozen languages.

English is used as the "second tongue" by a large part of the world, and the publication of this magazine in English is believed to be the best possible substitute for multilingual editions. A unilingual edition permits variety and fulness of discussion on amateur movies, and these are the very factors that make this magazine unique. To preserve these important values unimpaired is more imperative than to break down the language barriers that are, at best, an inconvenience to those world citizens who so largely make up the group of Movie Makers' readers.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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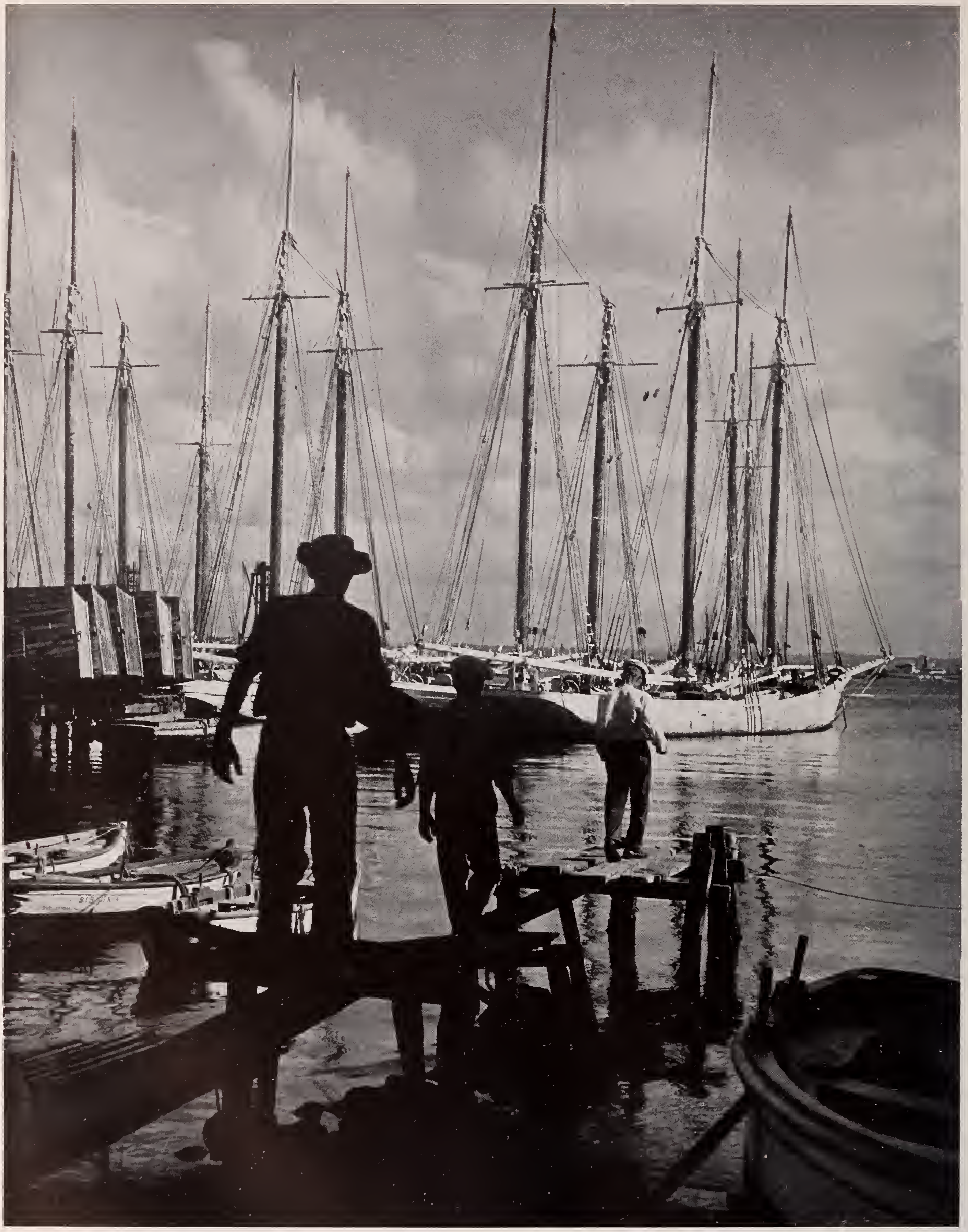


Cuban clouds If you are traveling south, keep a weather eye out for beautiful, fleecy clouds combined with typical local subjects. Tropical clouds are the inevitable accompaniment to palm trees or similar silhouettes, and the amateur may catch them by the judicious use of a filter. Remember that the diaphragm should be contracted as you go southward. Seek depth, produced by silhouetted figures in the foreground, action of some local significance and clouds. The result will be a screen composition!

A Haitian record

JAMES W. MOORE, ACL

ASIDE from dodging wet feet and the influenza, getting away from a stock market where "up 10 points" are words long since forgotten or beating one's neighbor to a coat of summer tan, the reasons for winter travel must be just about the same as those prompting the wanderlust at any other time—the simple longing to see what other places look like and what other people do. In the broad view of these things, the objects of travel filming must be the same and just as simple. To be sure, in the filming part of travel one is not only seeing but recording as well, storing up for future enjoyment (our own and others') the places we have seen and customs we have learned. The question, then, is how to bring back most successfully these things in our filming record.

In the first place, it is a good bet that the activities to be viewed and recorded are basically the very things we do back home. After all, such general occupations as work, home life and play pretty well dominate existence whether one lives in Boston or Bermuda, Peoria or Port au Prince. It is the *way of doing them* that is different. It is my feeling, therefore, that the basic appeal of travel, and of travel movies as well, lies chiefly in seeing things we know of, done in ways we do not know. For every ten feet of a Hindu walking on hot coals, give me a hundred feet of Jamaican "niggers" loading a banana boat and dancing as they walk, of Haitian natives at the public market and of genial Panaman women laying out snow white wash on the grass to bleach it whiter. With this idea in mind, we begin to get an answer as to what rings the bell in travel filming. By way of example, let's call in at a typical West Indian cruise port. Although it's in Haiti and you may not go there, the principles of filming where you *do* go will be much the same.

As the ship swings slowly around the lighthouse and anchors beyond the buoys in the harbor of Cap Haitien, what does one look at first—obviously, the setting of our landfall. One notices with wonder the hills which rise almost directly into mountains from the harbor's edge. Occasionally there is an expanse of lowland, verdant and swampy, stretching back to further peaks topped with mist. On the town side one sees lightly colored houses with tile roofs, palm trees, a group of fishermen's huts, a customs jetty, a few corrugated iron sheds and a pier too small for the ship to use. These are the first impressions; and just so these are the things which make good opening scenes in the filming record of one's visit.

Now, out from the pierhead comes a nondescript parade of small craft—snub nosed barges, sculled with amazing facility and grace; rowboats of all sizes, seeking a fare to the land; bumboats loaded to the gunwales with fruits, wicker baskets, guava jelly and sundry oddments of dubious value. Well, vessels are met back home, too, but not quite in this way. Here might be our next scenes, of the lighters lying alongside getting in cargo, of the frantic salesmanship of the bumboatmen and the spirited competition of the ferrymen. One's natural position at the ship's rail above this animated activity will provide a splendid angle for several varied scenes, and already we are well on our way to show what people do in this land different from our own.

By this time the doctor will have cleared the ship and we can go ashore. But before leaving the vessel's side, there are many effective scenes begging to be filmed. Get a medium shot of the other passengers starting down the accommodation ladder. Cut to a reaction shot of the ferrymen fighting for their trade (and it will be some reaction, I can tell you!). Return to the passengers, this time getting them from below as you sit in the stern of your own boat. At last, everyone is settled and the crew of six ragged but lusty negroes shove off with their oars. A low angle shot, made from the stern sheets, of them bending in unison as they pull for the shore will cap this sequence. If they don't sing at it, jingle a coin or two and get the broad grin on the face of the leader as the boys lay to it.

Once ashore, the fun really starts. Now we can show in detail what things look like and what people do. In getting at this, there are a whole series of sure fire subjects. Let us suppose a title: *Traffic and industry in Cap Haitien are keyed to the tropic heat and unlimited time.* Following this could be a sequence built up of a file of women bobbing along to market on top of diminutive burros; a dispirited dog sniffing in the gutter; a straight backed negress loping by with an amazing burden balanced lightly on her head; a group of fat bellied kids just standing around wondering what to do; a self important native policeman overseeing affairs from the shade of a huge umbrella. A second prospective title might read: *Pomp, ceremony and beauty around the Caribbean center always in the public buildings.* Following this would be a long shot of the government house, with the square in front of it; a series of scenes of the formal and luxurious gardens; a long and medium shot of the native soldiers walking guard in colorful dignity; perhaps a series of scenes of the military band playing in the square, if you are lucky. Another title, in contrast, might read: *But the real essence of existence about the Spanish Main is always found in the public market.* Once again we establish the scene with distance shots, trying for interesting scenic views. But, from these we must move in closer, filming this stand of corn, that one of fruit, a great jumble of baskets,

[Continued on page 121]

John W. Sheeres

Diffusion effects

BENJAMIN WETZLER

What diffusion is and ways to obtain it in cine filming

Diffusion flattens highlights, giving soft focus effects

VARIED and pictorially beautiful effects on the screen are recognized as desirable and are sought by amateur cameramen because we all wish to express our own individuality by filming familiar subjects just a bit differently from the other fellow. One of the many ways by which an amateur can produce beautiful modifications of customary scenes is by the use of diffusion. No doubt, every amateur has seen beautiful landscape scenes, charming exterior settings and very lovely closeups on the professional screen. In many such cases the cinematographer has used diffusion as an agency to enhance the natural beauty of his subject. It is often used in obtaining special effects, for example, accenting the subject of a scene by leaving it sharp and clear, while the background and surroundings are diffused. But, before we discuss its specific applications, we should first understand what diffusion is and when and why it is used.

There is a general misconception that diffusion, as used in motion picture photography, refers to making pictures hazy or out of focus. That, of course, is not true. A glass diffusion disc is nothing more than a round, flat glass with slightly raised lines, running either in crisscross or circular fashion on the surface of the glass. These lines break up the rays of light before they enter the lens and the resulting dispersion of light rays does not throw the image out of focus but spreads or flattens out strong highlights. It blends the contrast of these highlights to a more or less even degree with the shadows, and the detail of the picture has the appearance of a soft focus effect. The degree of diffusion depends upon the width of the lines on the glass. It can readily be seen why it is useful in cine portraiture—the effect of smoothing out the face from skin imperfections or lines is highly desirable.

Theoretically, diffusion is used in photography to imitate, to some extent, the fine works of old masters of painting and etching. Artists of the brush seldom emphasize fine detail in their work. To do this is to destroy the illusion. For instance, say we were to look upon a landscape painting. When viewed from a distance, there apparently seems to be no detail lacking yet, upon closer inspection, we discover roughness and many irregularities of the brush. The reason for this is, we imagine, to fill in the missing detail. Diffusion in photography takes the clashing crispness and sharpness of detail and subdues it.

An amateur, making scenics, portraits or travel pictures, often encounters subjects that could be improved by a touch of softness. The use of diffusion lends itself ideally to these, while there are other subjects, such as sports, local activities or any fast moving action, where diffusion is not desired and not advised.

One practical method of obtaining diffusion, to almost any desired degree, is by placing suitable gauze mattes before the lens. Glass discs do not offer the variety of diffusion effects which may be obtained by using materials such as netting, georgette, chiffon, voile and other varieties of similar goods. They all have been employed successfully by professionals and are considered as useful as glass diffusion discs because of their great latitude. Although the amateur does not commonly use these materials to secure diffusion, they are quite inexpensive and easy to secure; only enough to cover the lens is needed. Suitable goods will probably be found in the average home.

The finer the weave, the softer will be the effect of diffusion. Netting, for example, has a coarse weave and by looking through it at your subject you will notice a slight change and reduction of glare, but by doubling it over and thus increasing the number of threads in front of the lens, you will notice a further reduction. The lighter weaves of georgette and chiffon will produce still softer diffusion. You can secure exactly the amount of diffusion you wish simply by choosing the appropriate material. No allowance for exposure is necessary as there is no appreciable elimination of light.

I have found netting ideal for landscapes, particularly where the action is slow and a dreamy atmosphere is wanted. Especially beautiful effects can be had by diffusing shots of sunlight streaming through trees or playing on the water. In such cases, the lighting, which otherwise might be harsh, will acquire a soft, halo like character. For closeups, a chiffon or georgette of the lightest weave makes the best diffusion material. Backlighting lends itself very well to diffusion and is used a great deal on the professional screen. It can be employed to express dramatic qualities since it provides a method of [Continued on page 120]

Camera legs

C. W. GIBBS, ACL

How and why of these essentials of satisfactory films

AN outstanding amateur movie making fault is excessive camera movement which causes unsteady pictures on the screen. Few accessories add more to the quality of amateur movies than a tripod. It is difficult to impress this fact upon movie amateurs, probably because of the extra bother the use of a tripod involves. However, the only way to insure absolute steadiness is to have a firm support for the camera because, no matter how steadily the camera is held in the hand, there will be some movement and this will be greatly magnified on the screen. This is especially the case when a two inch lens is used and when the camera is running at half speed.

There are many more types of tripods on the market than there are cine cameras and it becomes a problem to pick out the style best suited to the individual photographer's needs. If the tripod is to be used when traveling, pick out a light and compact one. If it is purchased primarily for use in indoor photography, choose an exceptionally sturdy one.

The smallest camera support is the table tripod which is a very handy accessory, even if the photographer has a tripod of the standard type. It is particularly useful indoors because it can be placed on a table or chair; it is invaluable for use in title or model work. If it is not feasible to take a regular tripod when one is shooting pictures away from home, it may be possible to carry this little support which will fit the camera case or pocket; it will be useful on many occasions.

Practically all of the still camera tripods can be used for cine work except the very light weight types—and perhaps they might do in an emergency. The still tripods are of wood or metal and, as a rule, they are composed of more and shorter sections than the cine camera styles. The wooden tripods often have detachable heads and, although the feature is an advantage when portability is considered, it makes it difficult to set the camera up in a hurry. The metal tripods appear to be favorites with inventors as there seems to be an infinite variety of them. Nearly every photographic supply store will have a wide selection of tripods on display and the cinematographer who intends purchasing one should discuss his needs with his dealer.

The regular amateur cine tripods are, of course, ideal for cinematography because they are designed for this particular work. Although these tripods are light in weight, they are very rigid. Practically all amateur tripods are fitted with the "pan" and tilt head, and on some models this head is detachable. The breast unipod which is popular with foreign amateurs offers a solution to the travel filmer's problem. It consists of a short leg which fits the socket on the camera, the lower end terminating in a strap which hangs around the user's neck. This device provides a very steady support. Somewhat similar is the belt unipod which recently appeared on the market. This is made up of a telescoping steel section fitted with a standard tripod screw on one end and a flat hook to fit on the user's belt on the other.

Some of the more advanced cine photographers, who take their filming very seriously, favor the use of a standard, professional tripod. Unless a very steady support is necessary to hold matte boxes and telephoto lenses of extreme focal length, the professional tripod is not well adapted to amateur cine work. The cine camera is light in weight and it is hardly worth while to carry a support which is designed to hold a very heavy professional camera. The cine tripod will support efficiently an outfit of many times the weight of the average amateur movie camera. Besides this, the average professional tripod carries the "mogul" size attachment screw, which will have to be replaced with the smallest thread used in 16mm. camera sockets.

One important feature of the cine tripod is that it tends to reduce the speed of "panoraming." When the camera is held in the hand, it seems to be difficult to judge the rapidity of the motion and there is almost invariably a tendency to pivot the camera too fast. This danger is minimized by the use of tripods with "pan" heads, especially those in which the movement is actuated by means of a crank and gear.

Due to the fact that telephoto lenses magnify the ordinary body movement on the screen as well as the scene itself, they should be used invariably with a tripid, unipod or some other camera support. [Continued on page 123]

Closeup scenes such as this are best made with a tripod

Publishers'

Color by night

RUSSELL C. HOLSLAG, ACL

A report of success in using Kodacolor and interior lights

NOT the least of the many possibilities which 16mm. film has brought to the amateur is that found in living portraiture, a reproduction of the subject in a lively, recognizable image. Here is realized the true "living picture," so styled in the prophetic dreams of cinema pioneers. And now there is not only recreated motion at our disposal to simulate actuality but *color* as well so that the dreams of the pioneers are realized and even excelled in a modern development of the motion picture medium.

The 16mm. portraits of the present will usually involve a use of the Kodacolor process and it is fortunate that this system is based on principles which make the successful reproduction of color not only facile but delightfully vital and lifelike. Moreover, this additive color process, while applicable to long shots, too, is especially happy in its results when properly lighted closeups and medium shots are involved, so that living portraits—personality shots—are a completely logical use of the Kodacolor process.

The word portraiture, to the professional photographer, connotes a completely controllable lighting. He studies the favorable, characteristic features of the sitter (or should), then arranges his lights so as to accentuate them. Strong light from the side will emphasize the smooth curve of a cheek, from above and in front will bring out the lofty brow, from below will tend to give a dramatic effect, and so on. This article will not attempt a treatise on portrait lightings which, after all, will vary with the subject and will give the amateur with controlled lighting many an interesting hour of experiment. What the writer does wish to set forth are the results of his own experiments in bringing controlled lighting to the aid of Kodacolor. It is believed that these results were sufficiently acceptable to encourage effort along this line on the part of amateurs and that this special application is capable of expressing worthily that which is fine, and offers, above all, a satisfying reward for the effort involved.

It is not intended to recommend here that Kodacolor portraiture should not be attempted out of doors, for such work may be highly successful. What is suggested is that, by artificial light, there are much greater opportunities for color shots and portraits in color than is usually supposed. There are always evenings and dark, rainy days at the amateur's disposal and, in this kind of work, he can, perhaps, employ these times to greatest advantage. There is a prevailing impression that Kodacolor shooting is difficult or impossible by artificial light. This impression should be erased. True, the factor of the tricolor filter is high, but a recent development in the field of home movies has helped mightily to overcome this former difficulty.

This development was the adaptation of the new, high pressure lamp of relatively low wattage for home movies and for photography generally. Introduced to the amateur through MOVIE MAKERS as the 64 volt lamp, the manufacturers have since improved it and lengthened its burning life. The present Photoflood bulb, the final result of this refining process, is now available to the amateur at low cost. It is relatively small in size, and, being inside frosted, gives an intense, yet not too harsh, light. It is thus particularly suitable for interior portraiture. Its outstanding advantage, however, is its relatively low power rating, for one of these lamps, burning at around 200 watts, will give an intense light comparable to that of the tubular type lamp of higher wattage. In addition, the light produced is whiter than that of the older type of "inkie" and, hence, is better suited to color work. It will be seen, therefore, that five of the new lamps may be connected in parallel on the same circuit, with a power drain hardly more than that of a large single, tubular type bulb. Yet these five together will give a light more than five times as powerful and with better photographic characteristics.

Inspired by this possibility, the writer decided to perform certain experiments with interior lighting for Kodacolor. While these experiments were in

[Continued on page 116]

Russell C. Holslag

Color augments charm of this closeup made with artificial light

Practical films

Reporting uses of personal films for various purposes

Silhouettes may be used in industrials as well as scenics

Orville L. Snider, Courtesy Caterpillar Tractor Co.

Health ■ Dr. David Ulmar, ACL, in New York City, has completed a three hundred foot health film, dramatically showing the necessity for the care of scratches and bruises to prevent infection. The story tells of an accident at a boys' ball game when one of the youngsters, who receives a minor scratch, fails to give it proper care. Later, infection sets in and the injury requires medical attention. This is made the occasion of a brief but effective sequence on the cause and development of infections. The picture was made partly as an object lesson for the boys under medical observation, who took part as actors, and partly as a teaching film for the benefit of other boys' clubs.

Church ■ To explain its work and to stimulate more interest in it, the Presbyterian Board of Christian Education is planning a film presenting current social conditions and showing how the church helps to improve them. The scenario, written by H. Paul Janes, ACL, Director, Division of Visual Aids, broadly covers most of the activities of the Presbyterian Church. A general presentation of the functions of the church and its allied work is the aim rather than a detailed record. A number of motion pictures, both 16mm. and 35mm., have previously been made for the Presbyterian church and are in active use. ■ To further an understanding of, and to win support for, the work of the Girls' Friendly Society at their local summer camp, Clifford J. Hotchkiss, ACL, of Waterville, Conn., has produced *A Week at Holiday House*, a one reel film presenting in attractive sequences the activities of the camp. The picture, which was given its premier screening at a State convention of the society held early this winter in Danbury, is now being distributed to local Episcopal churches for presentation before the various allied organizations and other local clubs.

Films needed ■ When there are films to screen, four 16mm. projectors are being used in an equal number of schools remote in the mountains of South Carolina. The factual discussions of geography, history, nature study, etc., given in the classrooms, are augmented, to the constant delight of the children, with the more potent magic of living images. All too often, however, the projectors are stilled and the screens are dark, because *there are no films*. With a feeling that many League members will have reels grown pale to them through repeated projection, Movie Makers is happy to voice the appeal of Mrs. William H. Pouch, ACL, for films for these mountain schools. Mrs. Pouch, who is chairman of the Approved Schools Committee of the D. A. R., the organization which has made possible the use of 16mm. motion pictures in these frontier points, may be reached for the receipt of such donations, or correspondence regarding them, at 135 Central Park West, New York City.

Endless films again ■ The interesting experiments by Alexander Stüler, ACL, in Nordlingen, Germany, in the use of endless film strips in teaching, reported in this department in last month's issue of Movie Makers, have been anticipated in this country by William H. Drury who has used the idea in teaching drawing since 1927. Mr. Drury made short film lengths of such action as running, walking and skating and spliced them end to end. These are screened over and over for art students who, through the continuous repetition of the action, are enabled to analyze it thoroughly and to discover how it may be expressed in simple lines. Mr. Drury has worked with this method at St. George's School in Newport, R. I., and has passed it on to Charles Woodbury's School, where it is used extensively.

The same plan is employed by Russell H. Kettell, ACL, in coaching athletics at Middlesex School in Concord, Mass. Principles of coordination are studied through the projection of endless film strips of juggling, tumbling and tight rope walking made by Mr. Kettell at the school. In coaching the tennis team, endless film loops of Tilden, playing his forehand stroke, his backhand stroke and so on, are used. The material, culled from a library print, was first classified for coaching purposes, and then the most useful scenes were spliced end to end. Mr. Kettell writes, "I have used loops anywhere from one foot to three feet in diameter, sometimes at fast and sometimes at slow motion. I try to get a unit of action acted over twice without a break and to bring the figures back, ready for a third unit. If the splice comes at a point where the figure is returning to its starting position, it

[Continued on page 120]

Ewing Galloway

Melting icicles are a cinematic symbol of vernal equinox

Release of spring ■ This title has nothing to do with the motive energy of the camera in this case, although we deplore the fact that there are still some few cameras whose users have allowed the grip of winter to arrest their filming activities. But, to those who are alive to the filming opportunities of every season, the outdoor happenings of early spring will be fraught with cinematic possibilities. More extended outdoor work is now possible and the amateur, who has learned much about lighting during his interior shooting experiments this winter, will wish to try his hand at certain controlled lighting effects which outdoor settings may provide. The backlighting and silhouette effect is here well exemplified. The sun is shining almost directly toward the camera, but the danger of flare that might be caused by the light striking the lens, itself, is avoided by the fact that the camera is in the deep shadow of the porch. A particularly happy, scintillating effect is produced by the refraction of light in the icicles, although the amateur must not despair if he cannot locate these symbols of spring's release in the position illustrated here. A closeup of melting icicles with the light coming from just the right direction will do just as well.

Pockette rewind ■ I have found that the magazines used in the Pockette camera can be taken apart very easily and that the film may be rewound if it is carefully handled. Take the container to a dark room and remove the tape which is placed around the edge. Then, it will be found that the magazine will come apart. When it has been opened, the film may be wound back on the feed spindle quite easily. Be sure to see that the correct position of the film in the aperture of the magazine is not disturbed. These operations should take place in total darkness when reversible film is being handled. Rewinding makes dissolve and double exposures feasible. You will also find it very easy to load an empty magazine with positive film for titling. For this operation, an ordinary dark room ruby light may be used.—*P. A. Lins.*

Random shots ■ Some cameras require a drop of oil now and then and some do not. The latter may possess special graphite bearings which should not be oiled at all. The instructions of the manufacturer should be carefully followed in each instance and, if the camera grinds or runs with difficulty for no discernible cause, it is best to turn in the camera to your dealer for inspection. But, if the camera is of a type that may be oiled, use just a drop in each specified place. A film splashed with oil cannot be processed satisfactorily. ■ A custom that is followed by certain methodical, still photographers might, with much profit, be imitated by the cine amateur who takes pride in his pictures and who wants to "call his shots" with success in the future. This is the exposure record, which consists of a card or a notebook page, on which is entered such data as the stop used, time of day, direction of light, nature of the subject and so on. This data, compared directly with the result on the screen, will enable him to gain the utmost knowledge from previous experiences for future shots. ■ A filter is not an entirely magical medium which, when clapped on the front of the lens, will bring out the clouds. The filter generally holds back some of the blue of the sky, making the clouds seem plainer by comparison. If the heavens are gray and overcast, with no blue showing at all—as many skies will be in March—sometimes the most effective shots may be secured by stopping the lens down to *f*/11 or *f*/16 and using no filter at all. The clouds must be well defined if they are to register on the film.

Asked and answered ■ *Question:* I am planning to construct a humidifier cabinet with a central humidor so that the films may be stored on reels, but not in cans. Is this advisable? *Answer:* It might be satisfactory, from the point of view of proper humidification, if your large container were tight enough but, on the whole, it is better to make use of individual humidor cans. Thus, each reel is protected against dust and dirt and is kept in better condition. Individual humidor cans are more easily

[Continued on page 115]

Technical comment and timely topics for the amateur

RUSSELL C. HOLSLAG, ACL

The clinic

Finish in filming

PAUL D. HUGON

Expert counsel in film editing from a master craftsman

WHAT is called the editor's job in an amateur photoplay production really combines two functions that in the silent days usually were kept separated in the studios. One is the largely mechanical work done by the cutter and the other is the entirely dramatic work, properly belonging to the editor.

The studio cutter received his film from the laboratory day by day. He previewed the rushes and, if no retakes were ordered, he immediately began to separate the scenes and to pick the best takes of each as instructed by the director. Dealing with only a few shots at a time and with a superabundance of footage, at that, he had ample time to familiarize himself with every detail of the action as recorded on the film. He knew fairly well in advance what were going to be the weaknesses and the strong points. As soon as the last scene of a sequence was shot as per scenario, he had the whole sequence assembled and, later, all sequences as provided in the continuity in readiness for the final editorial work. The assembled positive was invariably much too long at this stage, and the work of elimination and substitution began. This alone is truly entitled to the name "editing," although the name "editor" was often allowed by courtesy or weakness to the cutters.

The task of cutting and assembling is readily simplified

On the mechanical side, the task of cutting and assembling lends itself to much simplification of labor. For example, it costs only a few cents to make a film "horse," a device for holding a roll of film while it is being spliced or rewound. It is made of two wooden uprights, a little further apart than the width of the film, nailed to a baseboard, with a long metal pin passing through a hole in the center of each upright. To use the "horse," the roll of film is held so that its center is in line with the holes, and the pin is passed through. The "horse" is as useful as an extra hand. With two "horses," closeups can be fed from one roll and longshots (or titles) from another to be spliced into one continuous scene. Or, again, it is easy to make a film basket and rack by lining a large, tall carton with soft cotton material, fastened around the top by an elastic band, and placing across it a batten in which long, thin nails are inserted at an interval of three inches. The ends of the scenes are clipped to the nails to save hunting for them throughout the pigeonholes when much cross cutting is necessary.

These gadgets and others on the market have only one ultimate purpose, which is to enable the cutter to know his stuff better and to be able to locate it instantly. They will be of little use unless the cutter has made himself acquainted with his film by projecting it not once, not twice, but at least a dozen times. He should know every gesture, every motion, before he starts to assemble anything. Even a take carefully picked among four or five may have to be scrapped eventually if some minor change in the plot becomes necessary. This may be due to the failure of an actor to carry his part or it may be due, on the contrary, to an exceptionally fine bit of acting, done spontaneously, which happens to carry the story into angles not foreseen in the script. A good director will not resent a change for the better which comes naturally in the course of production. Many a film has been made by such accidents. It is evident, however, that they necessitate compensatory adjustments elsewhere. Much so called waste in the studios is of this type. Unless the cutter is thoroughly familiar with whatever has been shot, he will be unable to take advantage of the opportunity to better the story afforded by such lucky mishaps.

Knowing what he has, the cutter will be wise to organize it. Every single shot should be separated from all others. The order in which scenes chance to have been taken should not influence the editor's judgment, but the scenes belonging to one sequence—clearly and unmistakably so—should be kept in one section of the pigeonholes or in one can. A sequence, for cutting purposes, is a group of scenes in which appear the same backgrounds, the same costumes, the same personages or a combination of two or more of these. A scene from an evening dress sequence will hardly fit into an Alaskan sequence. Palm Beach and Paris will usually be different.

In each scene, entrances, exits and costumes should be very carefully noted. If a man enters hatless in the longshot, he must appear hatless in the closeup. This is so important and so easily overlooked that script girls are kept on every set to watch nothing else. Amateurs are far more likely to stumble on that score at the cutting end. Again it is an application of the [Continued on page 115]

Nella R. Galvin, ACL

Shooting surgery

JULIEN BERGER

WHEN the 16mm. amateur motion picture camera was first introduced, its importance was weighed largely on the basis of its value as a new element in personal recreation. Early, however, a few recognized the grave and important uses it would find, and that one of these new fields was to be surgery and medicine. Now, many medical motion pictures have been made, and screening films of operations, clinics and laboratory procedure is a common feature of the meetings of medical associations.

In some cases, doctors may make their own films while, in other cases, this is obviously impractical. Some medical men train assistants to operate the camera while others enlist the aid of amateur movie makers. If only one or two films are contemplated, or if making films is a tentative experiment, the latter course will probably be found best but, if a program of medical filming is to be undertaken, it is likely that the regular presence of an assistant will be more convenient. Should the cameraman be an amateur without medical training. an important qualification will be his imperviousness to nervousness caused by seeing the details of an operation. Under any circumstances, careful coordination between surgeon and cameraman should be assured by a discussion in advance of the operation. If the surgeon, himself, is not an amateur movie maker and hence not familiar with photographic technique, the limitations of the camera work should be explained to him. If there is complete understanding of the procedure by surgeon and cameraman, there is little danger that important action will be missed.

The photographic equipment should consist of a good camera with an interchangeable lens mount in order that lenses of various focal lengths may be used as occasion requires. A turret head and slow motion features would be helpful, although not necessary, but a tripod is very important. Many surgeons have worked out special camera stands which permit a more flexible filming procedure and special lighting fixtures to be mounted with the camera. Filters, of course, are superfluous when using artificial light. An operating room innovation that is very helpful is the use of tinted drapes and gowns to prevent the unpleasant glare which pure white causes. Light grey is the most satisfactory and is not difficult to procure.

Carefully plan the placement of both camera and lights

Filming operations effectively with a care for asepsis

Supersensitive film is advocated so that the smallest stop permitted by the light may be used with the resulting increase in depth. In this way, the problem of accurate focus in a fairly deep field is partly solved. A moderately fast lens should be available; it would be advisable for the lenses of shorter focal length to have an aperture of *f*/2 or faster. Of course, the normal telephoto lens has an average wide open aperture of *f*/3.5 to *f*/4.5 but no difficulty will be found in using these stops if the lighting arrangements advised below are adopted.

In addition to the regular lighting of the operating room, several Photoflood bulbs in reflectors or two 500 watt lighting units should be employed to flood the operating field with light. To get best results, it is desirable to have the lights well above the table and directed down on the field. In cases of a deep incision or cavity, it is often necessary to add a small spotlight to light the field fully; placed alongside the camera, this light usually can be handled to the best advantage by the cameraman. If possible, it is good practice to arrange all lights on one circuit which can be controlled at a point some distance from the operating table to eliminate the hazard of explosions which might be caused by inflammable anesthetics being ignited by a spark in the socket produced by switching the current on or off.

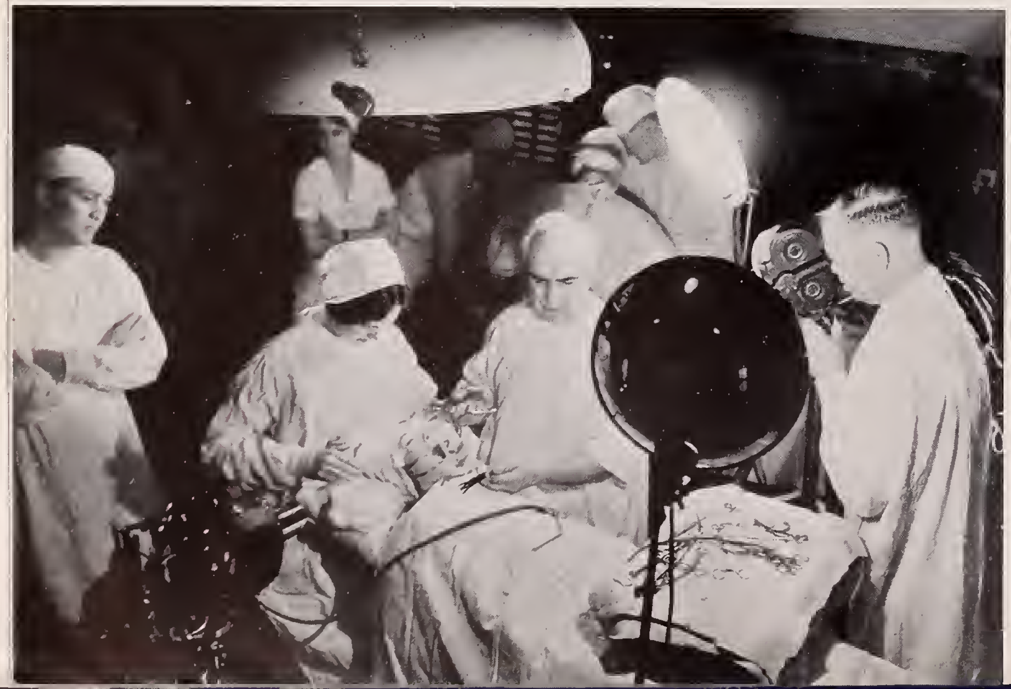
Arrange with the surgeon and attendants of the operating room to allot to the cameraman a position which will make possible the best placing of lights and camera. With this cooperation, the cameraman can arrange his lights in advance so as to get the best effects under the conditions available. It is important to see that no light reflects into the lens of the camera from the walls, the lamps or the instruments being used. An exposure meter is essential for uniform results, as the light reflections are very deceiving to all but the most experienced cameramen. In order to keep the camera as far as possible from the sterile area and yet secure a closeup view, telephoto lenses probably will be needed. This permits a wider range of work but brings up the problem of placing the camera at an angle so that the surgeon will not be in the way of the camera view. The cameraman should talk with the surgeon before the operation and point out the field covered by the lens, for it might be discovered that, with the camera in the position chosen, the surgeon would not be able to avoid obstructing the view; a short discussion might reveal a better camera location.

Keep plenty of film within easy reach. Number each box as soon as a roll is finished in order to maintain accurate continuity and do not load the camera near the lights, as the supersensitive film is very easily fogged by strong light on the spool.

If there are two cameras and an assistant to load them as needed, no time will be lost while filming the complete record of a lengthy operation. In many cases, it is neither necessary nor desirable to have a complete record of the

[Continued on page 119]

Courtesy Bell & Howell Co.



Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Greenbrier Amateur Movie Club

An amateur movie set used in "Any Ice Today, Lady?"

International ■ Twenty two films, representing eight nations, were screened in the finals of the Second International Competition for amateur motion pictures, recently completed at Amsterdam, Holland, under the auspices of the Netherlands Smallfilm League. French amateurs having received two first prizes, a second prize and a third prize, France was declared the group winner and, according to the regulations of the contest, will be the host nation for the gathering of 1933. Although definite announcement has not yet been made, it is probable that the competition of this year will be held in Paris under the leadership of the Club des Amateurs Cinéastes en France. The prize winning films in the recently completed judging were as follows: Story films on 9.5mm.—first award to A. Marchabert of France for *Vendetta;* second award to Rhos-on-Sea Amateur Film Club of England for *Nightmare;* third award to Hungarian Amateur Film Club in Budapest for *Nur ein Traum.* Story films on 16mm.—first award to J. Lemare and J. Valdès, ACL, of France for *Weekend;* second award to John A. Hemelrijk and Sam Polyatchek of Belgium for *Nuages;* third award to Geoffrey Collyer and Horace R. Hughes of England for *Night Scene.* Documentary films on 9.5mm.—first award to K. van Vliet of Holland for *Werkdag;* second award to Max Naulin of France for *Bonjour Paris;* third award to Dr. Max Paspa of Jugoslavia for *Plitvicer Seen.* Documentary films on 16mm.—first award to A. Carré en Scheffer of Holland for *De Straat;* second award to John and Dorothy Ridley of England for *Behind the Scenes;* third award to P. Bonvoisin of France for *Rêve Exotique.* The board of judges was composed of Mr. Olthof, president of the Union Belge Cinéastes Amateur; Samuel T. Shaw, jr., ACL, vicepresident of the Club des Amateurs Cinéastes en France; Leo Kryn, president of the Netherlands Smallfilm League; J. C. Mol and Mr. Franken, both of Holland. An unusual and happy feature of the arrangements in this competition was the special permission granted by the Netherlands Minister of Finance that all contest films should enter the country free of duty.

Milestone ■ At the first annual meeting of the Bergen County Cine Club, held recently in Englewood, N. J., officers of the previous year were unanimously elected to succeed themselves as follows: P. F. Capaldo, president; Sherman MacGregory, ACL, vicepresident; Mark A. Borgatta, treasurer; Helen Burke, secretary. James W. Moore, ACL, club consultant of the Amateur Cinema League, addressed the meeting on the varied and unusual activities of amateur groups since the early beginnings of the hobby and tried to suggest possible undertakings for the Bergen County club in the coming year. *The Romance of Bridges* and *About New Jersey,* by Howard Demarest, and *Hearts of the West,* a burlesque by Theodore Huff, ACL, were projected.

New York City ■ Changes in the constitution of the Metropolitan Motion Picture Club, in New York City, recommended and passed at a recent meeting of the board of directors, provide for the election of officers to take place in June of each year instead of March, and for the office of treasurer to be separate from that of the secretary. Hermann Danz, ACL, was chosen unanimously to fill the new office of treasurer. An attractive feature of this June election of officers is that each new season of activity will be carried through under the guidance of but one staff of officers. At a recent general meeting, which was devoted to films of boats, water, harbors, bridges and related subjects, there was featured on the program the projection of Mr. Demarest's *Romance of Bridges* and *The Harbor, a Waterfront Rhapsody,* by Louis Wellander.

Boston elects ■ After a highly successful year of programs and production activity, the Boston Cinamateur Club has elected and installed new officers as follows: Samuel Gilbert, president; Henry C. Shaw, ACL, vicepresident; Abe Katz, ACL, treasurer; Thomas Patten, ACL, secretary; Al Genaske, ACL, sergeant at arms; Joe Dephoure, ACL, cameraman. Following the installation of officers, in a program which was marked by imagination and good humored fellowship, the club's latest production, *Murder by Telephone,* was given a premier screening and the meeting was concluded with dancing. Mr. Shaw was in charge of the program of an earlier gathering which featured an extensive lighting demonstration filmed by all the members present, and from which there has been made up a representative club lighting reel.

Light and color ■ Kodacolor and the Morgana color process were demonstrated and compared at a recent meeting of the Greater Oakland Motion Picture Club, in California, by Harold Hock, ACL, on a program which included a discussion by Mr. Curtis of the nature of light and the effect of its various component rays on photographic emulsions and [Continued on page 124]

"Why I film" contest letters

Letters from Arthur H. Ewald, ACL, Mrs. Moris Burge, ACL, and Alice I. Wright are presented

THE "Why I Film" contest, conducted by MOVIE MAKERS, the results of which were announced in the February number, brought excellent letters from many readers. A multitude of diverse approaches to movie making, as a chief hobby, as an accessory hobby or as an intimate means of individual expression, were revealed. All letters were interesting and many were of a nature and sincerity that identified them as the self revelations of an artist speaking of his art.

To judge a contest is not easy at best and, in this case, the judges had a particularly difficult time of it, for each of the letters received represented someone's unaffected expression about his hobby. To Arthur H. Ewald, ACL, in Cincinnati, Ohio, the judges awarded first place and the one prize of fifty dollars. Mr. Ewald's letter, one of the shortest received, follows:

"I make amateur movies because, engaged in the business of life, I have yet—and who has not—learned some of its beauties but none of that art which transmutes their evanescence into tangible and communicable forms. Because I would live over and over again moments of appreciation and spiritual exaltation and would have the companionship of many friends in those moments. Because memory will not save nor words reconstruct the light of an evening sky, the flash of the sun on a lake, a tree, a cloud. Because someone has made for me mechanism and materials so perfect and devised a method so simple, it is now within my power to preserve for memory the tangible forms of beauty, and I may relive at will those responses I wish through life to preserve, and may satisfy that deep longing which I and all men have to take friends into the good fellowship of happy hours.

"Because I know of no other available means to do these things."

Mrs. Moris Burge, ACL, an experienced movie maker in Santa Fe, New Mexico, ran close to Mr. Ewald with the following letter:

"In every man, whether he recognizes it or not, is something imaginative and creative, a desire to accomplish, to create and to see a finished product, which without his thought, care and effort would never have existed. It is a satisfaction that is denied to most of us in this machine age. How many of us are occupied with anything during our working hours which we can see commenced, follow through the processes of growth and finally view in its completed form? Yet, there exists a real human need to start something and then to see the concrete, tangible result in the hand or before the eye. Although few of us are creative in the sense that an artist or a writer is creative, nevertheless we can experience something of their thrill on actually seeing before us the finished product of our efforts.

"The camera provides a medium through which the average man of the common, untalented general public can express himself to a certain degree, and so experience in a modified form the thrill of the creative artist. The average man, however, wishes to share his pleasure and his product with as wide an audience of friends as possible. With a still camera he can compose a picture carefully, he can arrange the lighting and subject, he can choose his lens, exposure, filter and film to obtain just the effect he wishes. Further, he can use paper and surface that will carry out his mood and the subjects. And yet the appreciation of a still photograph is always limited. Only one or two can view it at one time, and the technique is only appreciated by the few persons who are interested in photography *per se*. Although the man, himself, may have satisfied his creative instinct to the full, his audience remains small.

"A still picture can never be really true to life. No matter how perfect or how beautiful it may be, such a photograph is static, still, only a moment caught from the acts of every day living, while life itself is moving, dynamic, alive. A book has a wider appeal than a painting because in its narrative it can simulate this movement which is part of life. So it is that literature, rather than painting, commands the greater audience.

"If these statements are even partially true, the tremendous appeal of the commercial movie may be explained. Not only have they the visual appeal which is the strongest one we know, but they combine with it the narrative appeal, the appeal of movement, the answer to the question, 'What happens next?'

"In spite of this tremendous, double appeal, the commercial movies must remain strictly impersonal. We can enjoy them only as the products of some one else's effort. But in the home movie, be it 16mm., 9.5mm. or 8mm., there exists the perfect medium for the average man. Through it he can satisfy all or what little creative instinct he has. No product of an individual's efforts shows more clearly than a projected picture the time, pains and effort expended on it. No other medium appeals to so many of the average man's acquaintances.

"Beyond this, the home movie camera gives a great opportunity for the exercise of discrimination. In the film, we can discriminate between the relative importance or unimportance of the incidents we record. By giving more or less footage to this or that scene, we can emphasize its importance in relation to other scenes. By this emphasis we interpret for and present to our audiences our own conception of the important things in life. To interpret life is one of the real purposes of all the arts.

"In movie making, then, even the rankest amateur can find satisfaction for his creative and imaginative instincts, can share the results of these with his friends, adding interest to his social life. Every snip of the shears in editing, the arrangement of each title, is the practice of an art. It is not necessary that movie makers answer the question, 'Why I film?', but the question, 'Why don't you film?', should be answered by the rest of the world."

Another runner up was Alice I. Wright, of New York City, whose entry follows:

"As one of the large number of amateurs who allow more of their time, energy, and money to be consumed by small movie cameras than the world can afford to dispense without an adequate return, I feel that MOVIE MAKERS' 'Why I Film' contest challenges me to prove that the results of my filming justify my expenditures.

"If I were not a serious minded person with rigid ideas about the duties we humans owe society I should tell you that my movies give me more joy than anything else on earth, and let it go at that. But as it is, I consider myself called upon to show that my pictures give, in human pleasure, a full recompense for those unrecoverable things which, were I not so captivated by my hobby, I might devote to some activity of recognized usefulness, like darning stockings.

"My pictures immediately concern three parts of society—myself, my family and our friends. Impolitely, I must consider myself first, for I am the most affected. I take the pictures, and in so doing am made more alive to the fascination. humor and beauty of living

[Continued on page 122]

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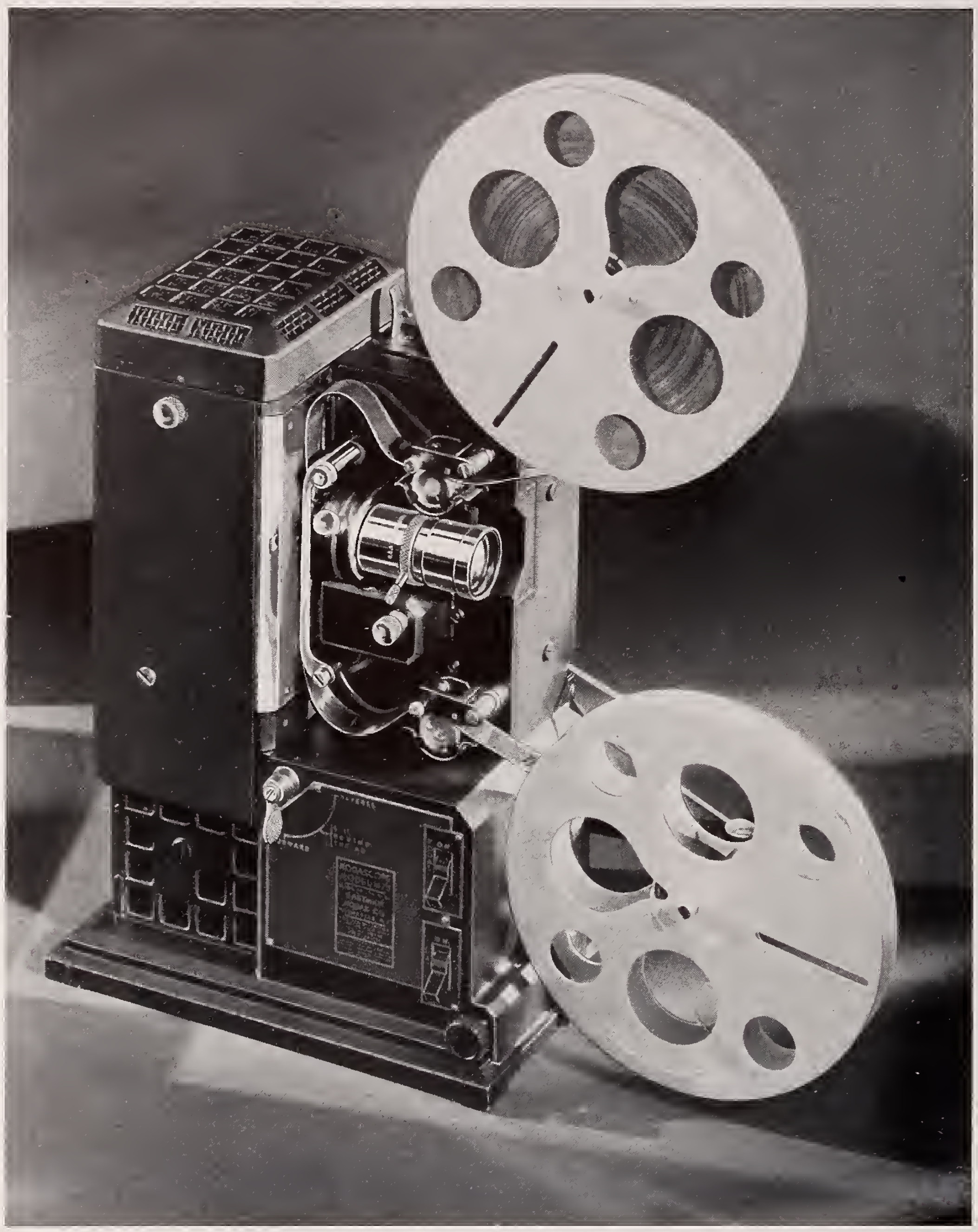


OUTWARDLY alike, these
new projectors are smartly sty
compact, sturdy, and unusually
to operate. The K–50 costs $1
$190 with carrying case. The K
costs $200; $215 with carrying

Make movies with

CINÉ-KODAK "K"

—the most popular 16 mm. movie camera of them all . . .

t Announced –

ODASCOPES MODEL K–50 and K–75

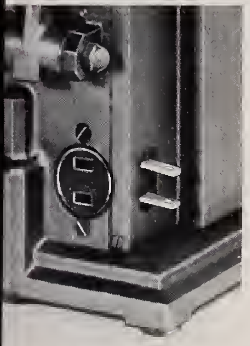
New 500-watt and 750-watt Projectors

REATER snap and sparkle to home movies . . . larger, brighter screen pictures . . . smoother, re dependable operation—that's the big news out the new Kodascopes K.

The 500-watt lamp of the K–50 produces a screen illiance equal to that of any other 16 mm. projec- r at any price—excepting the K–75. In fact, the –50 supplies the maximum illumination necessary r best results in normal home projection.

The K–75 is fitted with a special 750-watt lamp— r and away the most brilliant light source ever built into any home movie projector. The K–75 will especially appeal to those who show movies before groups, such as in classrooms or auditoriums.

Just a hint of the many refinements built into these two new projectors is given by the features shown below. But to really appreciate Kodascopes K you must see them, operate them. Take a reel of your own movies to your nearest Ciné-Kodak dealer, have him project them for you with a new Kodascope K. Then sit back and watch—the screen will tell the story of its new brilliance.



ere's a receptacle for plug-
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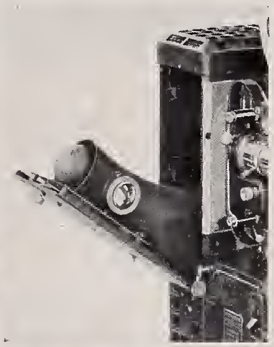
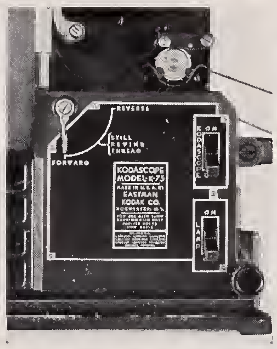
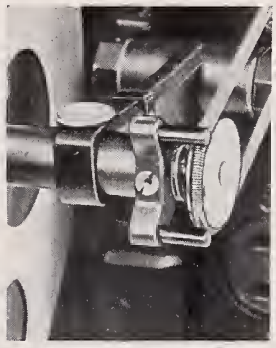
t works alternately with
Kodascope lamp.



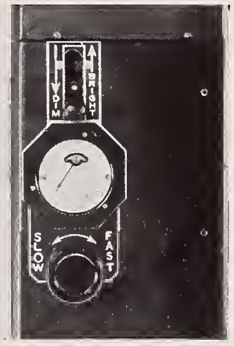
Lamp and optical parts are attached to hinged door. Note the unique streamlined cooling jacket.



All important operating controls on the "K's" are right at your finger-tips—on one centralized panel.



A unique brake controls rewind tension as the motor rewinds 400 feet of film in less than 30 seconds.



An indirectly illuminated voltmeter on the K–75 assures accurate control of illumination by the rheostat.

MALL wonder that Ciné-Kodak K has won unequalled favor with movie makers. For it meets the requirements beginner and advanced cinematographer alike.

Extremely easy to operate, the novice is quick to recog- ze the "K" as the camera with which results are certain.

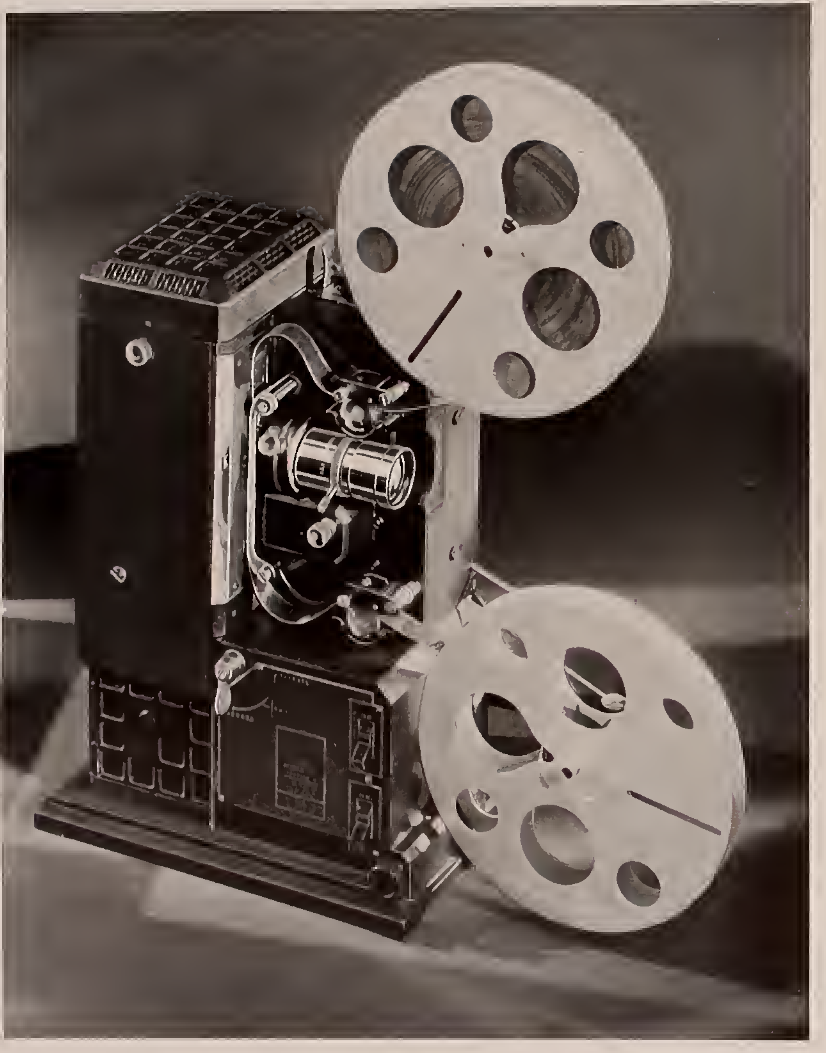
Yet, in the hands of an expert, Ciné-Kodak K's versatility akes it an instrument with which the full range of home ovie enjoyment is possible. With its f.3.5 or f.1.9 lens, door movies are quite simple. With the use of any of the veral filters supplied for the K, outdoor black and white movies will look their finest. Fitted with a Kodacolor Filter, loaded with Kodacolor Film, the K makes full color movies on dull days as well as on bright. And, besides the standard f.3.5 or f.1.9 lenses, there are five special lenses available for the K. The 15 mm. f.2.7 wide angle lens is especially useful for indoor shots. The 2-inch f.3.5 lens, and 3-inch, 4½-inch and 6-inch f.4.5 lenses greatly add to the range of telephoto filming. Ask your dealer about Ciné-Kodak K.

If it isn't an Eastman, it isn't a Kodak

cluded in the low cost of Ciné-Kodak K is
attractive carrying case for camera, film,
ters and extra lens. Both camera and case
e available in black, blue or brown genuine
ather. With f.3.5 lens, Ciné-Kodak K costs
ut $110; with f.1.9 lens, $150.

EASTMAN KODAK COMPANY

Rochester, New York



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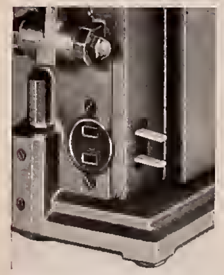
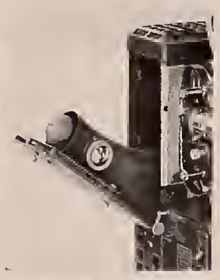
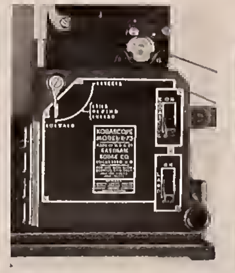


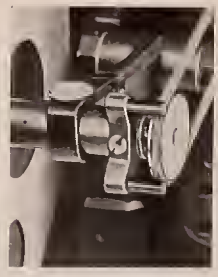
There's a receptacle for plugging in a table or floor lamp that works alternately with the Kodascope lamp.



Lamp and optical parts are attached to hinged door. Note the unique streamlined cooling jacket.



All important operating controls on the "K's" are right at your finger-tips—on one centralized panel.



A unique brake controls rewind tension as the motor rewinds 400 feet of film in less than 30 seconds.

An indirectly illuminated voltmeter on the K–75 assures accurate control of illumination by the rheostat.

Make movies with

CINÉ-KODAK "K"

—the most popular 16 mm. movie camera of them all . . .

SMALL wonder that Ciné-Kodak K has won unequalled favor with movie makers. For it meets the requirements of beginner and advanced cinematographer alike.

Extremely easy to operate, the novice is quick to recognize the "K" as the camera with which results are certain. Yet, in the hands of an expert, Ciné-Kodak K's versatility makes it an instrument with which the full range of home movie enjoyment is possible. With its *f*.3.5 or *f*.1.9 lens, indoor movies are quite simple. With the use of any of the several filters supplied for the K, outdoor black and white movies will look their finest. Fitted with a Kodacolor Filter, loaded with Kodacolor Film, the K makes full color movies on dull days as well as on bright. And, besides the standard *f*.3.5 or *f*.1.9 lenses, there are five special lenses available for the K. The 15 mm. *f*.2.7 wide angle lens is especially useful for indoor shots. The 2-inch *f*.3.5 lens, and 3-inch, 4½-inch and 6-inch *f*.4.5 lenses greatly add to the range of telephoto filming. Ask your dealer about Ciné-Kodak K.

If it isn't an Eastman, it isn't a Kodak

Included in the low cost of Ciné-Kodak K is an attractive carrying case for camera, film, filters and extra lens. Both camera and case are available in black, blue or brown genuine leather. With *f*.3.5 lens, Ciné-Kodak K costs but $110; with *f*.1.9 lens, $150.

EASTMAN KODAK COMPANY
Rochester, New York

News of the industry

Eastman news ■ Among the recent announcements of the Eastman Kodak Company of Rochester, New York, is one noting the introduction of two new Model K projectors—Model 50 with a 500 watt lamp and Model 75 with a 750 watt lamp. The new lamp will provide the Kodascope K, Model 75, with the most powerful illumination yet offered. Increased ventilation, made possible by newly designed cooling jacket, keeps the projectors running at a surprisingly low temperature. The increased illumination and crisp focusing of these projectors will enable larger screens to be used with Kodacolor as well as with black and white. ■ News that still camera users will soon be able to get roll film of the same type as the present supersensitive, panchromatic film increases the range of all existing roll film cameras. The movie maker will be particularly interested, for he may now use film in his still camera which compares in speed with his 16mm. film. ■ The Kodaflector, a new type of reflector and stand to accommodate two Photoflood lamps, has made its appearance as an accessory to the well known Ciné-Kodak line. These reflectors are light and easily portable because they are so compact when folded and they are said to be the most efficient yet designed for the Photoflood lamp. ■ A valuable editing aid has been brought out by the Eastman Kodak Company for use with either 8mm. or 16mm. Provided with a small lamp, this device enables the user to see the film, frame by frame, enlarged in a glass window at one side. A feature of particular interest is a small punch with which a mark may be made on the side of the film. With this punch, the amateur, while viewing a film, is enabled to leave a symbol at places where he wishes to cut later. ■ A new ratio cap, enabling Kodacolor to be used with artificial light, has been announced and is available on request to the company at Rochester, New York.

Victor aids ■ A new type of "spreader" lens, which has been adopted by the Victor Animatograph Corporation, Davenport, Iowa, for use in their Model 10 series of projectors, is said to result in a tremendous increase in illumination when the projector is stopped for the still projection of a single frame. The lens is mounted in a safety shutter which drops into place when the machine is switched to still projection. By dissipating the heat with the lens and automatically increasing the flow of air through the lamp house, the possibility of blistering the film is eliminated. ■ By means of a carefully worked out tension clutch, extension arms and a special baseboard, the Model 10FH or 10RH Victor projector can be adapted to run 1600 ft. reels of film. Special reels and other equipment can be had for the changeover, and it will not interfere with the use of the projector with the regular 400 ft. reels. Changing the reel arms and attaching the intermediate takeup unit can be quickly accomplished by simply removing four screws. Giving a one hour showing, this 1600 ft. model will prove popular for industrial, educational and religious screenings. ■ A continuous projection attachment has been developed for Victor projectors and is reported to set new standards for handling film with a minimum of wear and abrasion. Special radial, lateral rollers in the magazine keep the film in motion at all times so that there can be no cinching caused by the roll tightening and slipping. A trip switch, which prevents damage in case of a broken splice, is an important feature of this interesting development and removes one of the principal dangers of unattended continuous projection. The attachment may be used on any Victor projector by simply removing the regular reel arms used for 400 ft. reels.

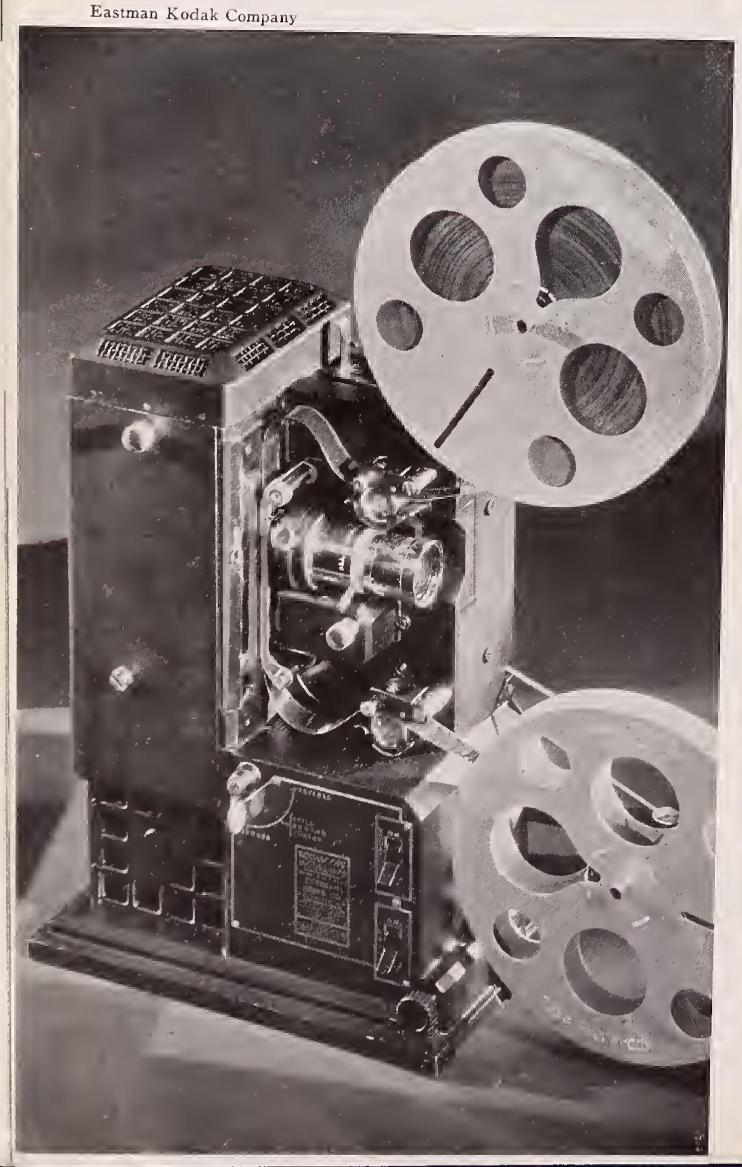
Electrophot reduced ■ The well known and popular Electrophot exposure meter, made by J. Thos. Rhamstine, 501 E. Woodbridge St., Detroit, Mich., has been reduced in price from $30 to $28.50. This convenient, batteryless meter is widely used by both movie makers and still enthusiasts.

Film storage ■ Movie makers will be glad to know that a new film storage cabinet is being put on the market by the Steel Equipment Corporation, 134 Grand St., New York City. Made to hold forty eight reels of 16mm. film either with or without humidor cans, this cabinet offers a practical solution to the film storage problem. It is constructed of steel throughout and has an over all height of 38¾ inches, a width of 22¾ inches and a depth of 9 inches. There are four shelves, two of which are supplied with racks for one dozen reels each. The racks are removable and may serve as a reel holder in editing or projection. A blotter pad is furnished for humidification. The cabinet may be obtained in several finishes, and additional racks may be purchased as [Continued on page 125]

Answers the query "What's new?" for amateur and dealer

Eastman Model K projectors have increased light

Eastman Kodak Company



"MOVIES AT 10c A SCENE"

Here's welcome news for your friends

NEW-PRINCIPLE CINÉ-KODAK EIGHT MAKES 20 TO 30 SCENES ON A $2.25 FILM

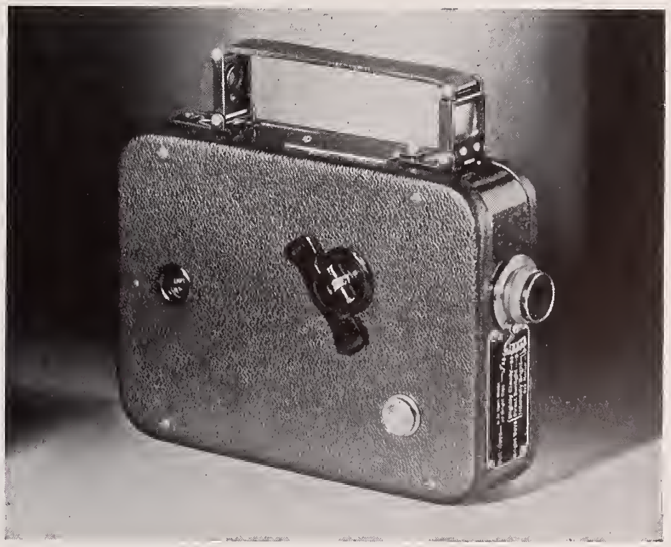
YOU'VE often heard friends say, "If only we could afford a movie outfit of our own."

Ciné-Kodak Eight, Eastman's remarkable new, low-cost movie camera, puts movies within reach of all. The Model 20 costs but $29.50, makes a couple of dozen full length scenes on a $2.25 roll of film. Yet it's a real movie camera, makes real movies. It won't make Kodacolor, doesn't take Ciné-Kodak Super-sensitive Panchromatic Film. But it *will* make in movies everything your friends have made in snapshots in the past—and just as simply.

Tell your friends about this remarkable new home movie camera. See it yourself at your Ciné-Kodak dealer's.

Two Cameras, Three Projectors

Ciné-Kodak Eight, Model 20, is equipped with Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, automatic footage indicator, eye-level finder; costs but $29.50. Ciné-Kodak Eight, Model 60, most beautifully finished of all movie cameras, has an *f*.1.9 lens; costs only $79.50, including carrying case. An *f*.4.5, 1½-inch telephoto lens for the Model 60 costs but $37.50. Kodascopes Eight are available at prices of $22.50, $34.50, and $75.



The $29.50 Ciné-Kodak Eight, Model 20—shown above—is the most inexpensive motor-driven movie camera to buy and to operate.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

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Send along your reel for editing. If ordered together with Title Assembly, include an additional $5.00.

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and copy for 4 Titles consisting of no more than 8 words each. Moderately priced, the above titles are typically Eno in quality.

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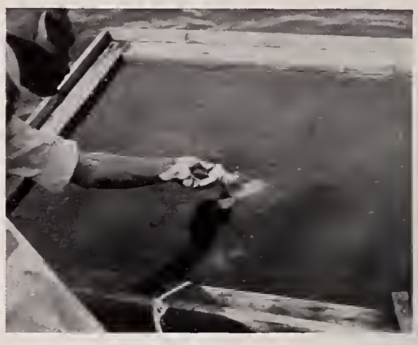
Closeups—What amateurs are doing

■ The amazing power of plentiful detail and adequate footage in a motion picture treatment was brought home to us recently, as never before, in the films of Frank A. Burr, ACL, viewed at League headquarters. In one reel, Mr. Burr has presented the quiet bathing beach of a non fashionable, coastal village in Brittany. Here was a place where people played and had fun, especially, it seemed, the children. There were dozens, almost hundreds, of them! Some were paddling at the water's edge, some digging in the sand, others were racing on bicycles and still others playing ball. He showed them all, one by one or group by group. Occasionally there was a grownup—a mother, a nurse maid or a governess—but mostly the beach meant a lot of laughing kids. By the time you were through looking at Mr. Burr's film of it, you *knew* this; you felt you knew the beach almost as well as he did. Another reel did the same sort of magic for a lively fleet of Breton fishermen. Lots of detail and plenty of footage seem to be the trick, although we might mention a pleasant variety of angles and unfailing good taste in subject.

■ It may be that conditions are tough for the fish as well as the farmers in the State of Iowa, but there is one place where the local carp and bluegills don't have to worry. That's at West Okoboji Lake, for there Harry E. Gavitt feeds them all by hand. In fact, one or two of the old timers nibble bread right out of his fingers, they're that tame by now. Mr. Gavitt got started doing this sort of thing just in a small way at first—throwing in a crust now and then—but before the summer was over he had built a regular "lunch room" for all his hungry pets. It is a wooden frame about five feet square which floats beside a dock and serves to keep the bread from drifting away. To enter, a fish simply ducks under the submerged edge and may come and go as he pleases. Well, the reason we know about all this is because none of Mr. Gavitt's friends would believe such a whopper of a fish story, until he made a film of the whole show to prove it, and *we've seen that film.* Besides that, we've read an eye witness account of it all, written by Hattie P. Elston, a reporter from the nearby *Spirit Lake Beacon.*

Father P. B. Charbonneau, ACL, films in Kagoshima, Japan



A "lunch room" for fish made by Harry E. Gavitt provides rare movie scenes

■ In Boston, Mass., Herbert E. Blanke, ACL, is making a film study of the city which will use in motion pictures that trick of writing technique sometimes known as the "stream of consciousness." This treatment depends directly on the thesis that, to several different persons, a set of identical physical objects will mean several different things. Thus, in Mr. Blanke's film, the customary aspects of Boston will be seen variously through the consciousness of a business man, a housewife, a young man and a school girl, with the hoped for result that the composite study will adequately represent the entire city.

■ Scenes made to order of the United States Military Academy at West Point now are available to League members through the kind cooperation of Major Richard F. Thompson, ACL. Not to be outdone by Captain Duke—who, in the January MOVIE MAKERS, offered his filming services around and about Honolulu—Major Thompson steps graciously forward to cover his post at the Academy, again simply for the cost of the film used. Color, he mentions cogently, is out of the question at the Point, since the buildings are military gray. With this offer, the Army is now two up on the Navy in the pleasant battle of the Services offering service. But the lists are still open. Write League headquarters to get further details regarding Major Thompson's generous cooperation, or to get in on the game yourself. Cine clubs might offer to make scenes for other amateur movie groups.

Finish in filming

[Continued from page 105]

law of economy of attention that action should travel in a fairly continuous direction. If a motor car exits from a scene toward the left, it is distressing to see it entering the next scene from the left; it appears to have reversed its direction. The label on the roll of film should bear the words: "Auto, 3 men, 1 girl. Exit left."

Finally, the cutter should try to detach himself from what he has read of the story, particularly in writing the description of each scene, which is the next step. His work depends on what has been shot, on what actually appears on the film. An open mind will find many opportunities to improve on the original plan. Many a scene taken for one purpose has been used for another, provided there was nothing in the costumes, scenery or characters against it. Especially is this true of the very short, neutral bits: a man walking across the street, a woman leaning out of a window, a delivery boy entering a basement.

Most valuable to the editor, and most often overlooked by the amateur director, are the *reaction shots*, showing one of the characters listening, staring, gaping, smiling and all the synonyms of all the other words expressing a physical response. No matter where they are intended to fit, they can often be used elsewhere. It is mostly with reaction shots that suspense is built up. They make possible an endless variety of choice. If the director knows his job, after each long shot he will take, as a matter of routine, half a dozen or a dozen closeup reaction shots of everybody. As each of them is separated by the cutter, it should be clearly labeled: "Henry listens," "May stares" or "Joe, angry."

If people were not so averse to effort, and so much inclined to trust to their genius, one would recommend keeping a register of every shot, with full written description of what actually happens in it. For one thing, it would force the cutter to look instead of guessing.

At this point, the cutter merges into the editor. His task becomes mostly mental and dramatic. He has to construct a ladder of interest (our word "climax" is the Greek for "ladder") in which each rung serves a definite purpose and is higher than the ones before. This is done by stepping up either the speed or the intensity of the action—a principle particularly applicable to travelogs, which are deadly dull without it. The picture begins with a clear "planting" of the three P's: people, places, purposes. To economize the spectator's attention, purposes are better grouped by *similars* or by *opposites*. One sequence will introduce all persons who are trying to find the lost mine in the desert; another, all who are trying to prevent them; a third, the meeting of both parties. Or one sequence will "plant" the poverty stricken home; the next, the rich home; the third, a meeting of representatives of both. The Japanese, under the name of *Notan*, make this the basis of their pictorial art. They balance a mass of black next to a mass of white, next to a mass of grey, instead of employing a mixture of all values.

When contrast is used, the action is more effective if it is parallel. For example, if one person, dining with more appetite than manners, keeps passing his knife and fork from right hand to left hand and vice versa, a good bit of parallelism would be to cut quickly from him to the percussionist in the jazz orchestra, doing the same thing with his drum sticks. Carried to the full length of a sequence, parallelism becomes the process of turning the tables on somebody, and is a sure fire device. Even if this is not found in the script, the editor very frequently can produce this effect from the material at hand, particularly in travelogs.

The editor's most difficult feat, however, is building up climactic sequences. The formula has been published in these pages: create a definite expectation by menaces, pauses, reaction shots, delay in its realization; build up footage in proportion to the importance of the sequence in the story as a whole. Instead of starting to edit the film at the beginning, it is often desirable to take the bull by the horns and start with the climaxes on which the success of the picture depends. The biggest climax will be the last, after which a prompt closing is in order. In a mystery drama, the big scare is introduced first and the climax is slowly built up by clues and escapes until the final capture of the culprit. In a travelog, the climax is the most novel or the most spectacular sequence.

Altogether, editing is a work of patience and detail much more than a matter of genius. Yet it requires a lively appreciation of dramatic values without which the picture will fall flat. This is as good as saying that good editors will always be as rare as good directors, professional or otherwise.

The clinic

[Continued from page 104]

labeled and there is less danger of unwinding loose ends and similar troubles. In addition, the film in cans may be kept humidified when away from the cabinet.

Wipeoffs ■ Interesting new uses have been found for the transparent gummed Cellulose Tape which was described some time ago in Movie Makers. At that time, it was suggested as a label for film cans. It

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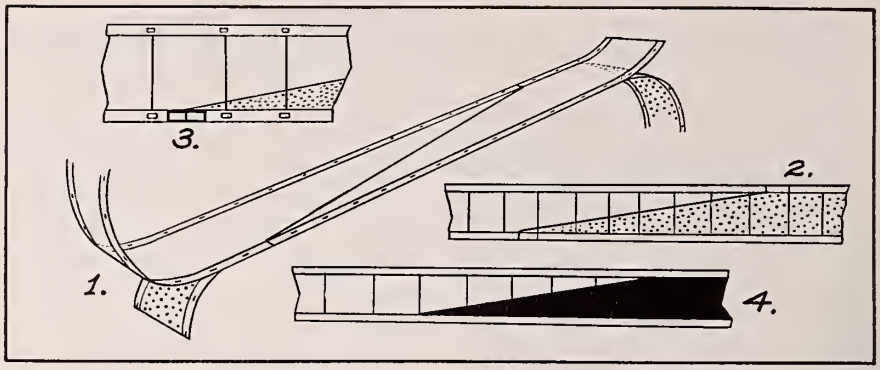


Wipe offs and fades may be added easily to any film by means of Cellulose Tape

has since been found to serve as labels on the leader strips of films. However, its most unusual possibility, recently discovered at League headquarters, seems to supply the answer to an amateur need of long standing—a substitute for the laboratory made wipeoff. The wipeoff, available in the professional field for some time, produces the effect of one scene passing off the screen on one side and another taking its place from the other side. Since this effect could be achieved only by a special printer, it has not been readily available to the amateur. However, by the use of gummed Cellulose Tape, the effect can be simulated almost perfectly.

Select the two scenes you wish to overlap and determine how long a wipeout effect you wish — about fifteen frames makes a good average. A shorter length will make a more rapid wipeoff and a longer one will make it slower. Place the ends of the films together with an overlap of some four or five frames more than the length of the wipeoff. Fasten the overlapping strips to the table firmly by means of thumb tacks or strips of adhesive tape. When in position, make the cuts shown in figure 1 on this page. This can best be done with a razor blade and a metal straight edge. The diagonal cut should start at the edge of the picture and end at the same relative place at the other end of the wipeoff. Then, the short cuts can be made to the edge of the film. These always should come half way between perforations. After cutting, the films are placed together, as in figure 2, and are fastened securely. The tape is then laid on the shiny side of the film and pressed down tightly while the edges are held as close together as possible. A long, clean, diagonal splice held together by the transparent tape should result. Be sure to rub this down well so that no corners will stick up. Place a small piece of tape on the short cuts on the edge of the film to prevent their being caught in the projector. Figure 3 shows how this is done. It has been found that the tape will stick tightly for a great many projections if firmly rubbed down when applied.

A substitute for a fadeout or fadein can be made by cutting black tape, as shown in figure 4, and applying it to the shiny surface of the film. Cellulose Tape is strong and very thin and there is no danger of gumming the projector if it is very carefully and neatly applied.

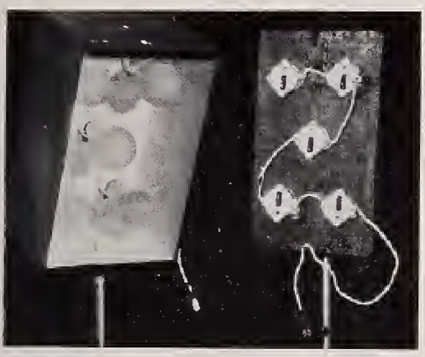
Color by night

[Continued from page 102]

progress, the author learned that similar experiments on the part of the Eastman Kodak Company were to make available a new aid in this work. This is the new ratio diaphragm, or cap, which fits over the back of the three color filter. The new "Photoflood Ratio Diaphragm" is called "6" because it reduces the full area of the red filter band to six tenths of its full area. This gives correct balance to pictures made with interior lighting.

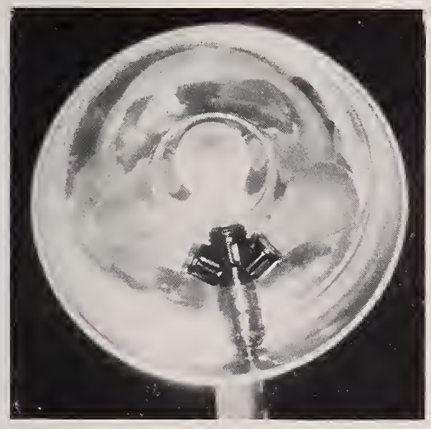
As a first step to controllable lighting with the Photoflood lamps, a flood lamp unit, or "broad," was built. This was nothing more than a box, made of well seasoned wood, of such dimensions that five porcelain lamp sockets could be spaced on the bottom of the box, inside. The dimensions of such a box are not particularly important, the only requirement being that they shall not be so scant as to crowd the lamps, causing them to heat unduly. The sides of the box, also, should be fairly deep so that, when the unit is placed at the side of the subject, the light will not "spill out" and cause flare in the lens. Dimensions of the flood box were twelve inches wide, eighteen inches high and eleven inches deep. The general method of construction and wiring will be evident from the photograph on page 117. The five sockets are wired in parallel, terminating in a short length of cord carrying an ordinary, two prong, attachment plug. It may be found convenient to lead the circuit through a snap switch before the plug is reached; such a switch could easily be located at the rear of the box. However, the unit in question was connected to a fifteen foot, rubber covered lead which carried its own cord switch. The inside of the box was given two coats of white enamel and the outside painted black.

Since the Photoflood lamp will burn in any position, this unit may be made completely flexible in providing a controlled, main light source. Holes were drilled at the bottom and top so that the box could be placed on a standard arc lamp tripod, either at an angle or vertically positioned. In addition, two large screw eyes were turned into the back so that the box could be hung from above on a wire for top lighting.



Front and rear views of a home made box "broad"

This proved satisfactory for the main source of light but, in order to kill the heavy shadows on the opposite side of the subject, there was felt a necessity for an auxiliary reflector and lamps. After some investigation, a very satisfactory device was found for this purpose in a large, circular reflector designed primarily for use in still work with Photoflash bulbs. Such a reflector is fairly inexpensive and provides room for three Photoflood bulbs. These are adapted to the single socket by using a three way socket adapter which may be secured at any electrical supply store. A light metal tripod of the kind usually used in single unit lighting sets is adequate for holding this reflector,



Socket adapter allows use of three lamps in one unit

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complete with bulbs. For other convenient sources of illumination, it was found that several of the efficient types of movie lighting units served the purpose very well.

As a matter of fact, this light battery was made for all around experimental work in order to have available a great deal of light when this was found necessary. In using it, not every bulb needs to be lighted and the exposure meter can be consulted on this point in every case. However, even the five light box "broad" will not endanger the average house fuse and will be found very useful for full length Kodacolor shots and for other purposes where a great deal of light is needed. The three light unit was designed to lighten the shadows when the other is used. For closeup and half length Kodacolor shooting, there has been designed a new, efficient reflector of the collapsible, conical type. It is made of metal and is very convenient. These reflectors are especially recommended by the makers of Kodacolor for the purpose, and the following handy table is given for shooting Kodacolor with Photoflood lamps in them:

Number of lamps (each in reflector)	Distance from lamp to subject	Camera speed
2	1½ feet	Normal
2	2½ "	Half
3	2 "	Normal
3	3½ "	Half

With both lighting units assembled and tested, it only remained to experiment with the film and the subject.

In order to give the home made arrangement a thorough test under varying conditions, a series of shots, from a near closeup to a full length long shot, were made at both half and normal camera speeds. In general, the lights were arranged to duplicate the standard portrait lighting, in which the most powerful source comes from above the sitter's head and slightly from the front, while the auxiliary light was placed on the opposite side, at eye level or slightly lower. This lighting does not give the strongest light on the subject of which the units are capable but does avoid the flat lighting which robs the subject of character. Such a typical lighting result is shown in the accompanying enlargement from a Kodacolor frame, made under the conditions described. This may be defined as a medium close shot. The subject on the screen is full of color and is satisfactorily exposed.

Really full exposures were obtained at normal camera speed on closeup and semi near shots and at twelve speed for the longer shots, using the same light. The color results are beautiful, indeed, and it is unfortunate that the reproduction here can show only the black and white version.

The room selected for the shots in

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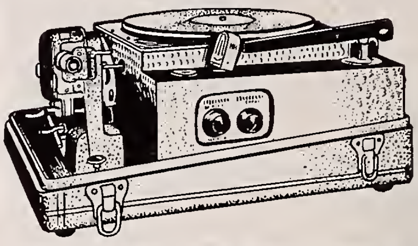

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color should have light reflecting walls and surroundings. The light units should be placed as close to the subject as possible without actually getting them in the picture. Closeups and semi closeups may be taken at normal speed; longer shots in which the lamps must necessarily be farther away from the subject call for slower camera speeds in proportion. The most that should be attempted is a full length shot and, for this, the camera should be run at half speed and the subject must move slowly to avoid jerkiness. Best results, however, are had in the closeups and semi closeups and much freedom will be found in the manipulation of the lights in such shots. Reflectors should be used wherever possible to conserve all of the light. It goes without saying that the most striking shots are those which involve brilliant color combinations and, of course, the good taste of the photographer must dictate the selection of these. It was found that ordinary facial makeup, slightly accentuated, gave good results.

Shooting surgery

[Continued from page 106]

operation. If the record is not to be continuous, the surgeon may outline the filming directions beforehand but the safest way, if the cameramen has not had medical training, is to arrange a predetermined signal for starting and stopping the camera. The writer has found the word "shoot" to indicate the start of a scene and the word "cut" to indicate the end to be the most convenient signals for both surgeon and cameraman. Take care to avoid allowing the camera to run down at important points.

The surgeon will have the cameraman dressed in a sterile coverall which may hamper him a bit, but it is most necessary to preserve asepsis before and during the operation. If the cameraman is assigned a definite position, he will have to make the best of the chances it allows. Remember that the equipment is not sterile and must not come in contact with anything in the operating room. If one is to work in a fixed position for the entire operation, he can measure the distance from the camera to the operating field with a tape and set his lens accordingly. Remember that focus is very important, and special care must be taken when filming at large apertures because of the shallow depth of focus. Be sure to check the focus if the camera is moved during the course of the work. A critical focuser is a great help, for too much attention cannot be centered on this aspect.

If the cameraman is not a doctor, he will get along best by observing a few simple cautions when filming. Remember that a

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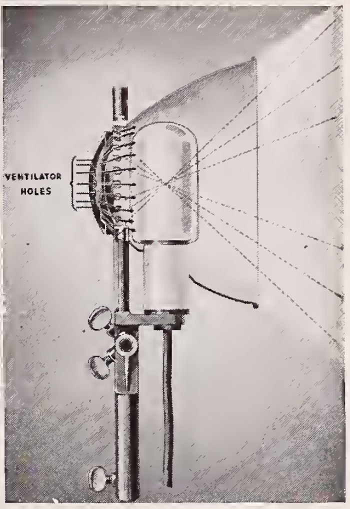

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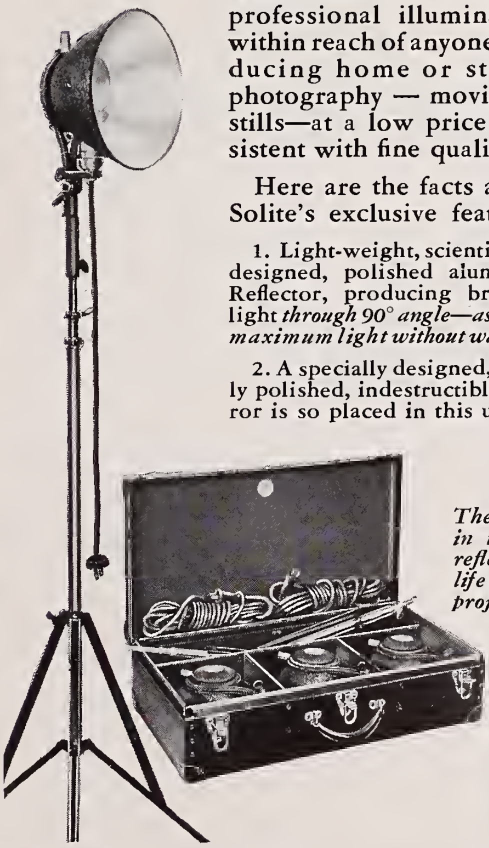

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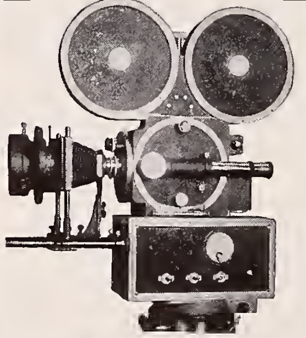

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life hangs in the balance and that, while procuring the pictures is important, it is much less important than the actual operation. The cameraman should keep strictly to himself and should not move from the spot assigned to him. He should not ask questions and must not become excited. He must pay close attention to the surgeon so that he can follow his movements to the best advantage.

Practical films

[Continued from page 103]

will hardly be noticeable on the screen. It is necessary to arrange some sort of a spool in front and slightly at one side of the projector, in order to keep the front part of the film from cutting across the picture, but this is not difficult."

Russell Kettell, ACL

Endless film loops aid in the study of coordination

Diffusion effects

[Continued from page 100]

emphasizing certain emotions. For example, with backlighting and diffusion, a soft dreamy effect may be obtained suitable for romantic scenes.

Holders for diffusion mattes can easily be made of cardboard by cutting a hole in the board and glueing the desired material over it. Some method of holding the mask before the lens must be provided. Plans for building a simple mask holder were given in the article, *Getting effects*, in the February number of Movie Makers.

Should it be desirable to localize the diffusion or emphasize any particular part of the picture while the rest remains subordinate, make the mask somewhat larger and cut an opening in the gauze that will cover the object or portion of the scene that is to be empha-

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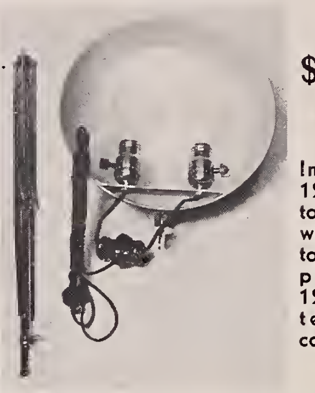

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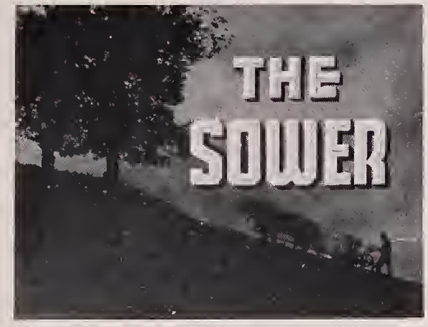

The art title background for spring on page 109 as lettered by Ralph Eno, ACL

sized. The rest of the scene will be diffused while that covered by the opening in the mask will appear sharp and clear. Obviously this requires a bit of skill in cutting the opening in the material the right size and in the right position. As a rule, it is best to cut the hole in the center of the gauze and arrange the subject so that the object to be filmed without diffusion will come in the center of the scene. A mask about four by five inches in diameter will provide a good, workable dimension.

Like many other beautiful effects, diffusion loses its emphasis and charm if too frequently used. Too much repetition makes it commonplace. A little thought as to how it may best be used is just as important as using it at all. However, the first step is to experiment with it, and any cine subject, such as a portrait film, a scenic or even a travel reel or pet film, readily lends itself to a trial.

A Haitian record

[Continued from page 99]

a collection of native rush and wooden chairs. These near shots, showing wares, buyers and vendors, are the stuff which add color and life to travel pictures. It is only through such intimate filming that one can bring home a record which makes others think that they've been there too.

Common enough things, all of these—street scenes, traffic, public buildings and shops, markets and people at work—but these are things we do at home and these are concerns of life we know. Because of this very familiarity, one is interested, while traveling, to see how others meet the common demands of existence. It is because of this that scenes of cooking, eating, washing and laundry, the houses of a country, the clothes of a people, their cafes and parks, children at play, animals, men and women at daily tasks, trade, the waterfront, farms and fields, because we know something of these things in our own living, are real and fascinating in new forms. Where the eye and interest lead in travel, the camera should follow.

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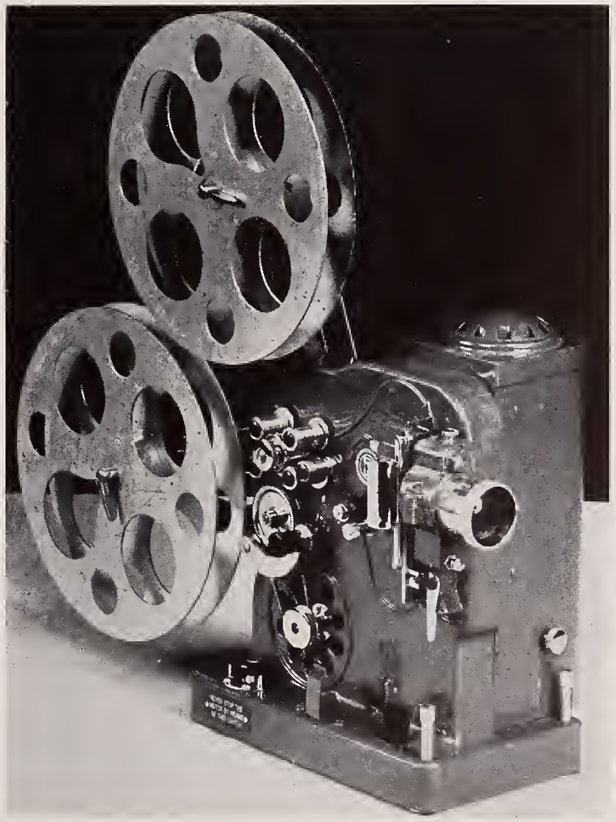

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of new people and new ways, one must not forget that, in movies, *one* look at each is not enough. Just as we build up in our minds a picture of the whole from many connected individual views, so in our filming we should aim toward the building of sequences from a number of related scenes. To paraphrase an old saw, one street scene does not a village make nor one long shot a market. Thus, just as we do in visiting a place (get a first impression, a second, then detail, detail and more detail), so in filming the same place we should picture it roundly and in full. With these scenes on the screen back home we shall *know* then that we have "been places and seen things," and our friends will think that they have too.

"Why I film" contest letters

[Continued from page 108]

things. When my films are returned from the processing laboratories, I always feel like a child on Christmas morning—a little doubtful, and more than a little hopeful, that some rare surprise awaits me. At least some part of every picture is a rare surprise in being more perfect or more charming than I dared to expect. Then, in editing my films, my mind wakes anew, and I experience, if in only a minor degree, the joy of creation. Finally comes the moment of ultimate triumph when a picture is first projected before an audience and found good. Then I sit back in smug self satisfaction to absorb the nectar of laughter and the ambrosia of delighted 'ahs.'

"My family come next as beneficiaries of my films. They want to see old pictures again and again, and new ones even before editing. For the family, the movies bring summer into the midst of winter; they transport the country to the city; they enable us to recapture the spirit of past festivities and relive our big moments; they make permanent the youth of our children and record each phase of the baby's growth; they preserve for us the appearance and characteristic gestures of dear people who have left us forever, with a fidelity beyond the power of memory.

"In a lesser degree our friends derive the same satisfactions as the family from the movies. Like a recent contributor to MOVIE MAKERS, I too have 'public' and 'private' films, and take care to show in public only such reels as have significance beyond the family circle. As a result, my projector (with its not unwilling operator) and films occasionally provide an evening's entertainment in houses other than my own. Besides, I have made several movie converts, who extend the range of pleasure.

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A letter by Werner Hochbaum of Magdeburg, Germany, was also considered high ranking by the judges. His letter will be published in full or in part in a later number of Movie Makers.

Camera legs

[Continued from page 101]

Tripods find frequent use indoors and quite often they must be set up on slippery floors. To prevent their slipping, procure rubber tips for the legs; in emergencies, an old piece of carpet or rubber mat can be used while another very simple method of keeping the legs from slipping is to tie a string around them. It is possible to secure a metal tripod brace which clamps on the legs; this is very useful, especially when the tripod is being moved around because, when the brace is adjusted, it is possible to move the tripod without folding up the legs. Many photographers use a base for the tripod made up of three pieces of wood arranged in the form of a triangle. By fastening rubber tired, furniture castors to the points of the triangle a handy camera truck is made which may be used for moving camera effects.

What is the correct way to set up the tripod? That is difficult to answer. There are no rules on the subject, but the customary practice in still work is to have one leg in front, pointing in the direction of the lens, and the other legs at either side. The camera is leveled by adjustment of the side legs. When the photog-

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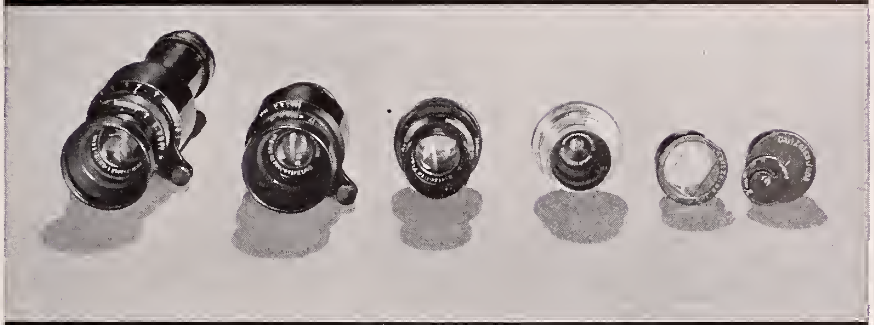

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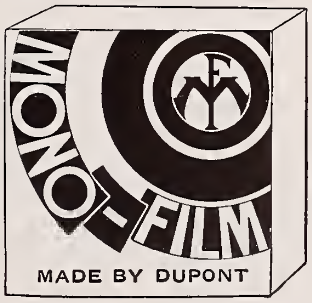

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Motion Picture and Aerial Mapping Film
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HAILE
16 mm. TITLES

For each unit of $1.00 worth of Titles, Printing or Developing, we will give coupon worth 15c. When 10 or more are obtained they can he exchanged for more titles or applied, as valued, on purchase of Flector, Reel Pack or Fading Glass. Orders can be sent thru your local dealer or, if they do not handle, write direct.

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J. C HAILE & SONS
Motion Picture Dept.
215 Walnut St. Cincinnati, Ohio.

rapher wishes to point the camera lens up or down, the front leg is moved accordingly. The "panoraming" and tilting heads of movie tripods, of course, make this unnecessary as a rule but, if extreme tilts are desired, the front leg may be adjusted to increase the range. Sometimes this is useful in shooting titles when it is desirable to have the title board nearly horizontal.

A tripod is more than just a useful accessory; it is a necessity. Unsteady pictures are not pictures of which you will be proud. If you are as careful of the steadiness of the camera as you are of exposure and focusing, your films will have a much higher entertainment value.

Amateur clubs

[Continued from page 107]

light meters. The Oakland club has been gathering plot suggestions from the membership in preparation for this year's production.

Silver plaque ■ Just across the bay, the Cinema Club of San Francisco has completed a club contest for pictures of unlimited length made during 1932. The first award, which went to K. G. Stephens, ACL, for his film, *Beauty Spots*, placed his name on a silver plaque donated to the club by Fred Dohrmann, ACL. Honorable mentions were given the entries of Fred W. Kolb, ACL, Clifford Nelson and J. W. Holmes, as well as especially prepared club leaders which were presented to all placing contestants. Mr. Stephens, in winning again this year, now has "two legs" on the silver plaque. Recently elected officers of the San Francisco group include G. A. Young, president; A. W. Kerrigan, vicepresident; Mr. Stephens, secretary; Herbert Luhn, treasurer; A. J. Holton, program chairman. Mr. Kolb and Mr. Dohrmann serve with the officers on the board of directors.

British amateurs

A new service ■ Following a recent plan the Amateur Cinema League has sent from its Club Film Library to the Bolton A. C. A. six representative American amateur productions which will be distributed under the sponsorship of the Bolton club to interested British societies. A circuit has already been arranged composed of seven leading British clubs, and an invitation is hereby extended by the Amateur Cinema League to other interested groups in Great Britain to get in touch with the secretary of the Bolton A. C. A. for booking arrangements. According to these plans, the films which have been

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EASTMAN or B-H 400' Aluminum Reels 38c
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UNIVERSAL, COLUMBIA & FITZPATRICK 400' Disc-Sound Films . . $4.19

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Model 5 ANIMATOPHONE, complete with Speaker, Amplifier, Tubes (Regularly sold for $450) SPEC. $131. Titler . . $5 . . Model 3 (f/3.5 lens) with case $55 . . Model 3G (f/2.9 lens) $88.50 with case.

MOGULL BROS. 1944 Boston Road
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SEMI-CHROMATIC, Daylight Loading, 100 ft.	$4.00
PANCHROMATIC, Supersensitive, 100 ft.	$5.75

These prices include Free processing which provides you with a Negative and a Positive print. Send for particulars.

Straube Film Laboratory 731 So. Ferris Ave.
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▲ BECAUSE of the great value of back numbers of MOVIE MAKERS for reference, you will want to preserve all of them.

▲ BUT it is not necessary to tax your patience with lengthy forages through stacks of old magazines whenever you wish to refer to a particular number.

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▲ *$1.50 Each* ▲

Amateur Cinema League, Inc.
105 W. 40th St., New York, N.Y.

sent have included *H-2-O*, *The Telltale Heart*, *Wild Rice*, *I'd Be Delighted To!*, *The Fall of the House of Usher* and *Celestial Closeups*.

An exhibition to the public of amateur cinematography, sponsored by the Bolton Amateur Cine Association in cooperation with members of the British Association of Amateur Cinematographers, has been concluded with the greatest success from every point of view, according to the report of secretary G. N. Booth, ACL, of Bolton. In a program which included the demonstration of apparatus, the screening of films and addresses on the amateur movement, H. H. Head and Z. Zonin were the featured speakers. Included in the films presented were *The Black Door*, second production of the Greenbrier Amateur Movie Club, of White Sulphur Springs, U. S. A.; *It Happened Yesterday*, by Pinnacle Productions; *Bullfight*, by Dr. Maurice Coburn, ACL; *Behind the Scenes*, by J. D. Ridley; *Fall* and *Closeups*, by H. R. Hughes; *City, an Impression*, by Harold Salmon, and 200 feet of uncut film from the latest Bolton production.

Raising funds ■ In Newcastle and District, the A. C. A. has been carrying on its interesting series of projection programs with the screening of *Stiffey's Sweepstakes*, *The Sentimental Tragedy* and *Murder*, from the Wimbledon Amateur Cine Club; *North by Car* and *The Budgerigar*, by James Cameron, ACL. Entries in the members' competition on 16mm. and 9.5 mm. film, as well as the competition for a club leader, have been judged and will be reported in an early issue. Working toward the goal of independently club owned equipment for the use of the membership, the Newcastle group has been managing a number of bridge parties and dances in their community.

News of the industry

[Continued from page 112]

the number of films grows. A second type of cabinet, employing the basic idea of the sectional steel bookcase, is also being announced. This type, holding twenty reels in two racks of ten each, is capable of expansion, unit by unit, as the library is enlarged.

Correction ■ It was stated in error last month that the Thalhammer "8" tripod head was a complete tripod. This device is a "panning" and tilting head which may be used on any standard tripod.

Brooks-Northeast ■ The Northeast Twin, an efficient reflector for two Photoflood lamps, with its double throw switch for high or low light intensity, is being dis-

EVERY SHOT correctly exposed!

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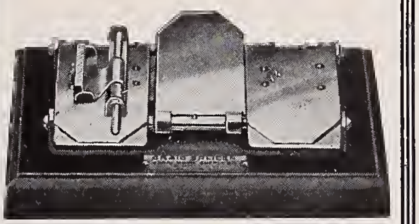

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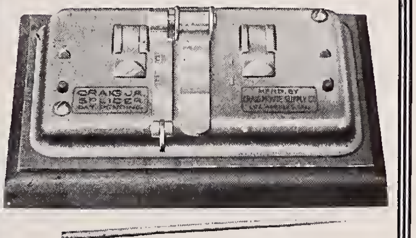

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ARIZONA

Nogales: A. W. Lohn, 309 Morley Ave.
Tucson: William M. Dennis, 36 E. Pennington St..
T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co.., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Beverly Hills: Bob Robinson Home Movies, 417 N. Beverly Drive.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Monrovia: Cliff's Photo Art Shop.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Richard Fromm Photographic Service, 965 S. Fair Oaks Ave.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Victor Doyle, 1224 Fifth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Phil Lasher, Ltd., 254 Sutter St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Luis Obispo: Mathews & Carpenter (Rexall Drug Store), 839 Higuera St.
San Rafael: Webb & Rogers, 4th and B Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St..
J. W. Collinge, 1127 State St.
Faulding's, 623 State St.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404-16th St.
The May Co., 16th & Champa Sts.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

New Castle: E. Challenger & Son.
Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St.
Central Camera Co.., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: A. L. Bollinger Drug Co., Frankfort & Stilz Aves.
W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

Alexandria: Newcomb Studios, 330 Johnston St.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

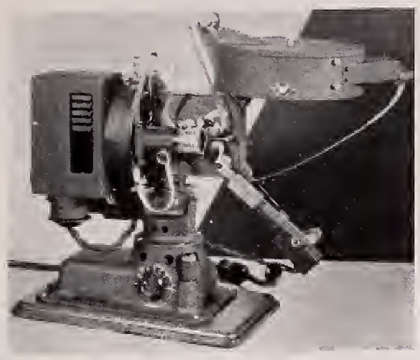
MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
CINECRAFT CO. OF NEW ENGLAND, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Newtonville: Newton Photo Shop, 92 Bower St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 128)



New continuous projection attachment for Victors

tributed by Burleigh Brooks, 127 W. 42nd St., New York City, one of the leading importers and distributors of cameras in the United States.

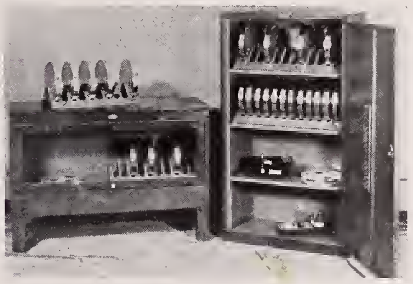
Solite ■ A powerful flood light employing a special parabolic reflector is sold by Solite Sales Company, 1373 Sixth Ave., New York City, under the trade name of Solite. This highly efficient lighting unit employs either 500 watt lamps or Photofloods, although it is designed to work with the former to produce the full effect of the reflector. Solites have an exclusive feature in the mirror lens reflector which gives a uniform, high power spread.

Le ruban sonore ■ Only a Mark Twain could call this a "sonorous ribbon" in English but, according to a late publicity release, the term seriously refers to what is claimed as a new discovery in the talking picture field. With this invention, developed by a French engineer, it is said to be possible to record sound on film very cheaply and effectively. Further, it is claimed that the sound may be reproduced immediately after recording. Technical details are not at present forthcoming, but we hazard a guess that the process consists in some form of film engraving, an idea which bobs up periodically on this side of the water and which has not, heretofore, been worked out to a satisfactory conclusion.

Megoflex ■ A clever little device which instantly converts the miniature cameras—Contax, Leica or Peggy—into instruments of the focusing, reflex type has been recently introduced by Hugo Meyer & Co., 245 West 55th St., New York City. According to Lewis Muscat, manager of this office, the new accessory, called the Megoflex, is very easily attached to cameras of this type and allows the lens to be focused with precision while viewing the image full size or even magnified. The Megoflex incorporates a Hugo Meyer auxiliary lens of high speed which focuses in synchronism with the taking lens. The image may be viewed at waist level, eye level or while holding the camera at an angle.

B&H catalog ■ A complete new catalog has been published by Bell & Howell Company of Chicago, Ill., listing its comprehensive line of 16mm. cameras, projectors and accessories. Among the outstanding new developments described are the Filmosound 16mm. sound on film projector and the new Model M projectors, the latter a full, new line of improved machines at prices about twenty five percent lower than ever before. Copies of this interesting booklet may be had from the Bell & Howell Company.

Jottings ■ The address of the Wolk Camera Company of Chicago was erroneously given in the January Movie Makers. The correct address is 201 South Dearborn Street, Chicago, Ill. ■ Personalized titles are offered by the Park Cine Laboratory, 1250 51st Street, Brooklyn, N. Y. By supplying a few frames of a good close-up, the amateur may have his picture appear on the title. Besides this special service, many distinctive styles of printed and hand lettered titles are offered. ■ A very complete and interesting catalog of photographic goods for both motion picture and still picture work has been received from Harringtons, Ltd., who have stores in the principal cities of Australia. Amateurs on cruises will do well to remember this name when visiting that corner of the earth. ■ Louis S. Uhler, 3422 Howard Street, Detroit, Mich., who manufactures motion picture printers, has brought out a new 16mm. sound on film printer. ■ A special sale of super features is being held by Willoughbys, 110 West 32nd St., New York City. All subjects offered are of five reels or more and are very reasonably priced. ■ The F. O. Calvin Company, 215 West Pershing Road, Kansas City, Mo., is ready to supply a very attractive line of titles. Individual borders for the use of one customer alone may be had at a moderate price. ■ The motion picture department of J. C. Haile and Sons, 215 Walnut St., Cincinnati, Ohio, has introduced a coupon system which will be very attractive to their customers. Details may be had by writing.



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Model without Hi-Low Switch.....$6.00

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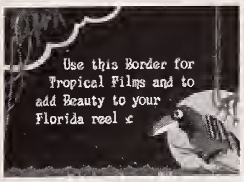

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(Continued from page 126)

MICHIGAN

Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.

Flint: Gardner Photo Service, 1425 Detroit St.

Grand Rapids: Camera Shop, Inc., 56 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.

Jackson: Royal Film Service, 125 Michigan Ave., W.

Lansing: Linn Camera Shop, 109 S. Washington Ave.

Saginaw: Heavenrich Bros. & Co., 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.

Leroy: Home Movie Service.

Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.

Owatonna: B. W. Johnson Gift Shop, 130 W. Bridge St.

St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co.., 218 Alameda Rd.

St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

Beatrice: Rozell's, Rozell Bldg., N. 5th St.

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.

Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Lebanon: Photocraft Co.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Cliffside Park: Louis C. Ghiosay, 639 Anderson Ave.
East Orange: H. C. Deuchler, 543 Main St.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Paterson: Robert G. Smith, 40 Hamilton St.
Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
New York Band Instrument Co., 1225 Broadway,
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.

Goshen: T. H. Finan.

Haverstraw: E. H. Vandenburgh, 3 Broadway.

Hempstead: Agnew's, 47 Main St.

Islip: H. L. Terry & Sons.

Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.

Long Island City: Leonard F. Kleinfeld, 4202 Queens Blvd.
Rapid Photo Finishing Co., 35-08 Broadway.

New Rochelle: Artist's Photo Service, 219 Huguenot St.

New York City: Abercrombie & Fitch, 45th & Madison Ave.

American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Crown Motion Picture Supplies, 311 W. 44th St.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lembke, Inc., 7 E. 48th St.
G. N. Garcia, Inc., 48 E. 46th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
HERBERT & HUESGEN CO., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-25 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., Electric Corp., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.

Richmond Hill: ***JOSEPHSON BROS.,*** 10902 Jamaica Ave.

Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co. (Baker Art Gallery), 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Middletown: Lee R. Chamberlain, care Roy A. White's Elec. Shop, 48 S. Broad St.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.

Marshfield: Mel's News Stand, Cor. Broadway & Anderson.

Pendleton: J. T. Snelson, 608 Garden St.

Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movies Studio, 20th & Chestnut Sts., N E. Cor.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co.. 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Houser's, 133 N. Main Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
Windber: New Arts Feature, 508-15th St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

TENNESSEE

Jackson: Southern Pictures Corp.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond; G. L. Hall Optical Co., 418 E. Grace St,

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House of Milwaukee, 226 W. Wells St.
Racine: Photo-Crafts Shop, 526 College Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Hilo: Home Movie Supply of Hilo, Kamehameha Ave., Furneaux Bldg.
Honolulu: Eastman Kodak Stores, 1059 Fort Street.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A. Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, 1.

GERMANY

Berlin: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Peisterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cikkek Uzlete, Varoshaz U.4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

POLAND

Warsaw: Polska Agencja Prasy Filmowej, Wspolna 35.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

Dealers Listed in Black Face Italics Are Advertisers In

MOVIE MAKERS

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

105 West 40th Street
New York City

ALL ABOARD

Featuring Harold Lloyd, Bebe Daniels and Snub Pollard

Bebe's parents insist upon her marrying a reputedly wealthy Baron, instead of the impecunious Harold, much against her wishes. Her family leaves for Bermuda to avoid Harold, who hides in Snub's trunk and is safely delivered aboard to the stateroom shared by Snub and the Baron.

Here follows a series of most amusing incidents on the ship in a rough sea. The dining salon is deserted by the passengers whose uneasiness is laughingly shown. In the rolling of the ship, Harold, in his trunk, slides back and forth across the hall from the Baron's into Bebe's room, establishing intermittent "contact." In the end, Harold is rewarded by the capture of the Baron (a fugitive from justice), and of course wins Bebe.

A comical slapstick picture in Lloyd's happiest vein. One reel.

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THE NEW AUNT

Featuring Raymond McKee and Mary Ann Jackson

Here is another chapter in the life of the Smiths. A series of ludicrous events delay their start for a visit to Uncle Andy on his farm, where a surprise awaits them, in a new aunt, Uncle Andy's bride and none other than Uncle Jack's first wife.

On the farm, the hilarity reaches a faster tempo. The climax comes soon after nine o'clock that evening when all have retired. Uncle Andy has to call on his wife's ex-husband to treat her neuritis, which suddenly develops in her knee. The treatment is a riot and the joy is unrefined! Two reels.

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS.**

10 Cents a Word **Minimum Charge, $2.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Here are unusual values for unusual times. Money Back Guarantee. Goerz-Newcomer wide angle attachment for Filmo 70D and projector, list $125.00, price, $50.00; Filmo 70A, Cooke *f*/3.5 lens and case, $50.00; Peko 100 ft. Auto 16mm. cine camera *f*/3.5 lens and case, like new, $15.50; Bell & Howell rebuilt projector, Model 57, complete with case, $65.00; nearly new Bell & Howell Super Speed Filmo, *real slow motion camera* with 1" Plasmat *f*/1.5 in case, list $220.00, our price, $110.00; 400 ft. Peko Motor Driven projector, brand new, $15.95; 4" Bausch & Lomb Tessar Telephoto *f*/3.5 for 70A Filmo, brand new, list $85.00, price, $35.00; used Rhamstine Electrophot, new model, batteryless and case, $18.50; 30x40 solid frame beaded glass screen listed $12.50, at $2.55. Hundreds of other bargains offered in Bargaingram No. 210 free on request. BASS CAMERA COMPANY, National Motion Picture Headquarters, 179 W. Madison St., Chicago, Ill.

■ FADE IN-FADE OUT effects made by the Simplex Fading Glass. With instructions and carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ B & H CHARACTER title writer, $17.50; Stewart-Warner latest model four speed camera, *f*/3.5 lens, carrying case, $35.00; DeVry 16mm. sound outfit with amplifier, speaker and projector, make offer or will exchange what have you; 3A Graflex, Cooke *f*/5.6 lens, case, $35.00; 5x7 Graflex, no lens, film magazine, $50.00; Eastman No. 5 Cirkut camera, complete case, tripod, lens, $45.00; all items equal to new. THE ALJIAN STUDIO, Ridgewood, N. J.

■ NEW Model K Kodascope, $115.00; Stewart-Warner, 500 watt projector, $83.00; Model M Cine-Kodak, *f*/3.5, $34.00; cases included; all new with factory guarantee. BICKNELL PHOTO SERVICE, Inc., P. O. Box 550, Portland, Maine.

■ COMPLETE Bell & Howell 16mm. movie outfit; 70D-A camera; Mayfair case; set of lenses and filters including 1" *f*/3.5, 20mm. *f*/2.7, 1" *f*/1.8 equipped for Kodacolor, 4" *f*/4.5 telephoto, all Cooke lenses in use one year. Projector, Filmo JL, never used, latest model; regular and Kodacolor lens, B & H rewind and splicer, 8 B & H film cans and reels; two folding screens 30"x40" and 50"x60"; B & H Photometer, B & H tripod and remote control. Will sell complete for $500.00 List price, $930.00. BOX 154. MOVIE MAKERS.

■ H. MEYER 1" lens, *f*/1.5, $20.00: 2" lens, *f*/1.5 for Filmo 70D, $45.00; projection lenses 1", 1½", 2½", $4.00 each; B & H Photometers, like new, $9.00; Cinephot or Dremophot, $2.50; H. Meyer Correctoscopes for Filmo, $15.00; Colorator for Kodascope A or B, new, $5.00; 35mm. Acme portable projector, list $250.00, guaranteed, $50.00; Sept magazines, $1.00 each; Kodatoy projector AC new with motor and 400' arms, $8.50. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

■ ADVANCED amateurs: Write me your qualifications for your "perfect camera." I am designing just such a camera built around a good existing mechanism and would appreciate your suggestions. No obligation, of course. WM. J. GRACE, 312 W. Page, Dallas, Texas.

■ NEW Filmo 57-G1 projector, $135.00; raw film and other items at lowest prices. Send for price list. See our DUOLITE advertisement on page 120. CINECRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ 400 FT. CANS, 15c each; new 400' aluminum reels, 50c; 16mm. film splicers, $1.23; microphones, 95c each; projectors, cameras at wholesale prices; 16mm. films, 35c up. Free lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ B & H CAMERAS, $37.50 and up; Victor cameras, $35.00 and up; Eastman cameras, $22.50 and up; B & H projectors, $57.50 and up; Victor projectors, $45.00 and up; Ampro projectors, $45.00 and up; beaded screens, $4.00 and up; *f*/1.8 lenses, B & H Kodacolor equipped, $50.00; Film Editor complete, $20.00; B & H Combination Rewinder and Splicer, $7.00. Send for bargain list. NATIONAL ALL-MOVIE SALES CO., 333 N. Michigan Ave., Chicago, Ill.

Printed by WNU, New York

A
special offer of back copies of
MOVIE MAKERS
at
15 CENTS A COPY

(20c in Canada)

Owing to insufficient storage space, we offer certain back numbers at 15c a copy. This sale will be limited to the months of March and April, ONLY.

Our last sale exhausted several numbers, but the following are still available:

1928
May
June
July
November

1929
January
March
April
May
June
July
August
September
October
November

1930
April
May
June
July
August
September
October
November
December

1931
May
June
July
August
December

Back copies of MOVIE MAKERS contain articles of timeless value in filming, a varied assortment of art title backgrounds, filming directions and helpful diagrams.

Send cash with order.
Sale ends April 30th.

MOVIE MAKERS
105 West 40th Street
New York, N. Y., U. S. A.

■ CINE-KODAK MODEL B, *f*/1.9, LIKE NEW, except slightly shopworn, $65.00; priced for quick disposal. Inquiries welcomed. A. H. HALE, JR., Danbury, Conn.

■ FIRST $65.00, or best offer, takes practically new $205 Victor projector. Guaranteed perfect condition. Complete lamp interchangeability. LINK STUDIO, Dubuque, Iowa.

■ CINE-KODAK Model K *f*/1.9 lens & case, $80.00; Ica Kinamo S10 Carl Zeiss lens & case, $20.00; Filmo 70DA *f*/3.5 lens, black finish & B case, $150.00; Ensign Auto-Kinecam *f*/2.8 lens focusing mount & case, $49.50; Risdon 50 ft. camera *f*/3.5 lens & case, $11.00; Eastman Business Kodascope projector in self-contained case, $40.00; Model G DeVry projector, 200 watt bulb, $17.50; Kodascope C projector, black finish, $15.00; Filmo projector Model 57GG, 375 watt bulb, variable resistance & ammeter, late model, $135.00; 22x30 Willo Blue Beaded Screen, collapsible in leatherette covered box, $9.50; 400 ft. 16mm. reels & humidor cans, $.95; Thalhammer, Jr. tilt & panoram tripod, $17.50; Rhamstine Electrophot exposure meter, no battery, $17.50. WILLOUGHBYS, 110 West 32nd St., N. Y. C.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WANTED 16mm. projector, give make, model, serial number, equipment and price. A. G. C., Hudson Terminal, P. O. Box 55, New York.

■ CINE-KODAK, Model K, *f*/1.9 lens. Will pay $60. cash for camera in good condition. ERNEST LA FOLLETTE, Mentor, Ohio.

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■ EXCHANGE EXCLUSIVELY. QUALITY PICTURES. What are they? Just what you receive from our Library—interesting subjects, fine Photography and Perfect Film Stock. We cannot give you anything else, because QUALITY FILMS are all we accept. EXCHANGE PRICES are just what we made them August 1st, 1931, TWENTY-FIVE CENTS per hundred feet, plus return postage and insurance. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

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■ 35MM. NEGATIVE fresh Eastman and DuPont stock, panchromatic, supersensitive, grayback. Lengths from 50 feet up, from 2 to 2½c per foot; 100 foot daylight loading rolls, $2.75 each; Sept rolls, $4.00 per dozen. Miscellaneous lengths for LEICA camera, 2c per foot. WARRANTED FILMS, INC., 729 Seventh Ave., N. Y. C.

■ TRAVELETTES' booklet, listing beautiful 16mm. films, will be sent upon request. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

■ *RUBBING NOSES IN NEW ZEALAND* and other unique travel films, 100 feet 16mm., $4.00 per reel; brand new prints. Send for free lists. EASTERN MOTION PICTURE SERVICE, 6139 Jefferson St., Philadelphia, Pa.

■ 16MM. SILENT and sound subjects for sale and rent; projectors at lowest prices; films wanted; write for list. GEORGE MATOSSIAN, 5564 Hudson Blvd., North Bergen, N. J.

PERSONAL OPPORTUNITIES

■ AN INCOME from your camera instead of expenses; low cost Home Study course in Journalistic Photography teaches you to make photographs for magazines, newspapers, advertisers. Tremendous demand; earn good money, right where you live; delightful spare time occupation. Write for free book today. UNIVERSAL PHOTOGRAPHERS CORPORATION, Dept. 3, 10 West 33rd St., New York.

MISCELLANEOUS

■ HAVE your own pictures made into genuine, jigsaw puzzles to entertain yourself and your friends. Introductory offer, one 8"x10" print mounted and sawed for one dollar. F. I. JEWELL, 46 Raleigh St., Rochester, N. Y. Other prices on request.

■ ENLARGED 16mm. film, 2¼x3¼, 25c; larger size reasonable; special rate Kodak enlargements. Write STANLEY, 3665¼ S. Grand, Los Angeles, Calif.

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INDOOR
MOVIE
MAKING

New $5 KODAFLECTOR

makes indoor MOVIES *easy for all*

Eastman introduces a new aid to indoor movie making with 16 mm. cameras and Ciné-Kodaks Eight, alike. Designed especially for use with Photoflood lamps, the Kodaflector is the simplest and by far the most efficient lighting outfit ever produced. Its two aluminum reflectors, which lie flat when not in use, snap quickly into position. Its stand telescopes into a fraction of its full height. Its swivel head makes it possible to direct the beams of its lights in any desired direction. Easy to use, easy to pack, easy to carry, Kodaflector, complete with reflectors, sockets, stand, and connecting cords, costs but $5. See it at Ciné-Kodak dealers'.

The height of Kodaflector's lamps can be set anywhere from 2 feet, 10 inches to 6 feet, 4 inches. Its stand, when folded, measures but 2 feet, 1½ inches. Compact, versatile, efficient—Kodaflector sells for only $5.

Mazda Photoflood lamps are remarkably well suited for indoor movie making. Intensely bright, their "white" light makes them far more effective than several times their number of less powerful "yellow" lamps. Their rated life on 115-volt lines is two hours, sufficient for the exposure of hundreds of feet of home movie film. They cost but 35 cents, each, at Ciné-Kodak dealers'.

Ciné Kodak
Supersensitive
Safety Film

Ciné-Kodak Super-sensitive Panchromatic Film is three times as fast as regular "Pan" when used with incandescent lighting. Its great latitude makes possible the recording of details in both highlights and shadows—and exclusive Eastman automatic processing compensates for all normal exposure errors. Ciné-Kodak Super-sensitive Panchromatic Film costs but $4 for the 50-foot roll; $7.50 for 100 feet, including processing.

EASTMAN KODAK COMPANY, *Rochester, New York*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

APRIL, 1933

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS.

10 Cents a Word Minimum Charge, $2.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER. Startling Values! Money Back Guarantee. Filmo 70A, Cooke *f*/3.5 lens and case, $49.50; Cine-Kodak Model B, *f*/1.9 lens, Ostrich covered, case to match, $77.50; 400 ft. Peko motor driven projector, brand new, $15.95; DeVry Model B spring driven cine camera, $11.95; Cine-Kodak Model B with *f*/3.5 lens, $25.00; brand new Zeiss Kinamo S10, 16mm. with *f*/2.7 Zeiss Tessar lens, $35.00; Victor Model 5 like new, visual focus, Trioplan *f*/2.9, 15mm. Zeiss *f*/2.7, 4″ Wollensak Telephoto, with case, $167.50; Bell & Howell Projector Model 57, 200 watt lamp with case, $62.50; Bell & Howell Character Title Writer complete, $16.50; Bell & Howell Photometer Cine Model with case, $10.50; 4″ Bausch & Lomb Tessar Telephoto *f*/3.5 for Filmo 70A in micrometer, focusing mount, $35.00; 30 x 40 solid frame beaded glass screen, $2.55. Hundreds of other bargains at National Motion Picture Headquarters. Bargaingram No. 210 mailed on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ REAL VALUES: Cameras, Filmo 70A (used) $35.00; Filmo 70A (slightly used) non-rotating key, $65.00; both with cases, fixed lens. Projectors, Capitol, Continuous (model A-11) slightly used, $100.00. MAC CALLUMS, 1600 Sansom St., Philadelphia, Pa.

■ VERY LIBERAL ALLOWANCES for your old projector on the new Eastman model "K" projectors or the new Victor 500 watt 10FH. Rhamstine batteryless Electrophots, special at $15.00. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

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■ PATHEX—All kinds of repairs and accessories, special prices. Headquarters, 9.5mm. subjects. Magazines and Motomagazines. E. M. KRAMER, 45 West 45th St., New York City.

■ DEBRIE Interview Standard Outfit complete, 3 Zeiss lenses, tripod and accessories. Perfect condition; bargain for quick sale; call or write. R. I. NESMITH, 50 E. 42nd St., N. Y. City.

■ LOWEST prices on raw film and other movie equipment; send for price list; Duolite reflectors for two Photoflood bulbs, $3.95 complete with stand. CINECRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ 400 FT. CANS, 15c each; metal folding tripods, $1.95; 16mm. film splicers, $1.23; 16mm. films, 35c up; cameras, projectors at bargain prices. Write for free lists. HOME MOVIE SERVICE. Box 32, Easton, Pa.

■ BARGAINS: Cooke *f*/1.8 lens for Filmo 70-D with Kodacolor filters, $42.50; Eastman Kodascope "K" with case, new, $112.50; two inch *f*/3.5 Carl Zeiss Telephoto for Filmo 70-A or D at $29.50; Stewart Warner camera with *f*/3.5 lens and case, $37.50; Eastman Business Kodascope 16mm., $39.50; 35mm. DeVry camera with *f*/1.9 Ultra Anastigmat lens. $72.50; Model "C" Kodascope bronze model, $26.50. Send for our Bargain Book. CENTRAL CAMERA CO., Dept. MM-4G, 230 S. Wabash Ave., Chicago, Ill.

■ DE VRY Cinetone outfit complete with beaded screen, perfect condition. $60.00. B. F. ADAMS, 666 Lake Shore Drive, Chicago.

Let this page
work for you
10 cents a word

Last Month of the Special Sale of Back Copies of MOVIE MAKERS

at

15 CENTS A COPY

(20c in Canada)

Owing to insufficient storage space, we offer certain back numbers at 15c a copy. This sale will end April 30.

Our last sale exhausted several numbers, but the following are still available:

1928	1929	
May	January	July
June	March	August
July	April	September
November	May	October
	June	December

1930		1931
April	September	May
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July	December	August
August		December

Back copies of MOVIE MAKERS contain articles of timeless value in filming, a varied assortment of art title backgrounds, filming directions and helpful diagrams.

Send cash with order.
Sale ends April 30th.

MOVIE MAKERS
105 West 40th Street
New York, N. Y., U. S. A.

■ BARGAIN Bulletin now ready—cameras, still and motion, projectors, accessories and films. Write JOHN P. CONBERE, 1227 W. Walnut St., Shamokin, Pa.

■ DE VRY Cinetone, complete (demonstrator, like new) $175.00; Eastman Camera, Model B, *f*/6.3, $18.00; Cine-Ansco Model A, *f*/3.5 (slightly used) $30.00; Cine-Ansco Model A, *f*/3.5 and case (new) list $100.00, $60.00; Stewart-Warner Camera (demonstrator, like new) $37.00; Stewart-Warner projector (slightly used) $95.00; Agfa-Ansco projector (new) list $125.00, $75.00; Cine-Ansco Model B, *f*/3.5 and case (new) list $125.00, $92.00; De Vry camera *f*/3.5 (new) $20.00. SCRANTON HOME MOVIES LIBRARY, 316 N. Washington Ave., Scranton, Pa.

■ ENSIGN Super Kinecam camera with 1″ *f*/2.6 Cinar Anastigmat, 2″ *f*/3.3 and 3″ *f*/4.5 Wollensak lenses and case. $145.00; Cine-Kodak Model B, *f*/1.9 lens, $50.00; Filmo 70A, *f*/3.5, 1″ Cooke lens & case, $75.00; Filmo Model 75, *f*/3.5, 20mm. Cooke lens & case, $49.50; Cine-Kodak Model B, *f*/3.5 lens, $30.00; Kodascope Model C, 100 watt bulb, $30.00; Motioscope, motor driven, 50 watt bulb, $13.50; Filmo projector Model 57G, 250 watt bulb, $98.50; Thalhammer Jr. Tripod, $16.00; B & H Photometer & case, $9.50; B & H Splicer, $7.50 model, $5.00; Willo No. 215 Reflector & Stand for Photoflood bulb, $2.95; B & H Filmadors (6) $3.00 ea. WILLOUGHBYS, 110 West 32nd St., N. Y. C.

EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR RENTAL OR SALE

■ 35MM. NEGATIVE fresh Eastman and DuPont stock, panchromatic, supersensitive, grayback. Lengths from 50 feet up, from 2 to 2½c per foot; 100 foot daylight loading rolls, $2.75 each; Sept rolls, $4.00 per dozen. Miscellaneous lengths for LEICA camera, 2c per foot. WARRANTED FILMS, INC., 729 Seventh Ave., N. Y. C.

■ *ON THE WAVES AT WAIKIKI,* 150 ft., $9.75, is one of many Travelettes described in my illustrated booklet. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

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■ EXCHANGE EXCLUSIVELY. QUALITY PICTURES. What are they? Just what you receive from our Library—interesting subjects, fine Photography and Perfect Film Stock. We cannot give you anything else, because QUALITY FILMS are all we accept. EXCHANGE PRICES are just what we made them August 1st, 1931, TWENTY-FIVE CENTS per hundred feet, plus return postage and insurance. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ TARGET pistols, shotguns, rifles, and other good firearms accepted in trade on motion picture and all photographic equipment. Authorized Eastman, Filmo, Victor, Carl Zeiss, Leitz, Stewart-Warner, Graflex, and Rhamstine dealers. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ PRINTED titles easily made—get that neat, professional looking screen effect coming only from printed titles. Titles printed with Kelsey Presses are especially adapted to easy title photography with the new, small title makers which attach to camera. Excellent for direct positive titles or "straight" titles shot with reversal film. Complete printing outfits for movie titles; presses, type, inks, paper, supplies. KELSEY COMPANY, R-50, Meriden, Conn.

■ *CAMERA JOURNALIST IDEAS* by H. Rossiter Snyder, 40c postpaid. ROSSITER SNYDER PUBLISHING CO., 30 West 18th St., New York City.

These Classified
ads bring results
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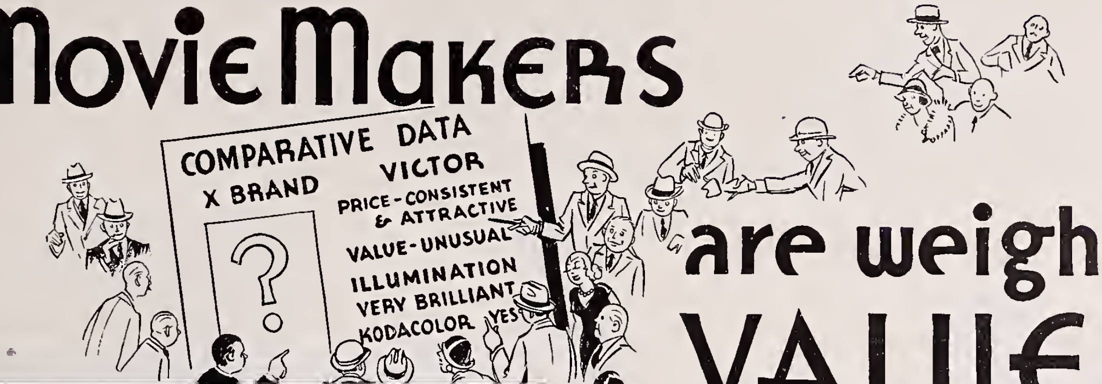
Movie Makers



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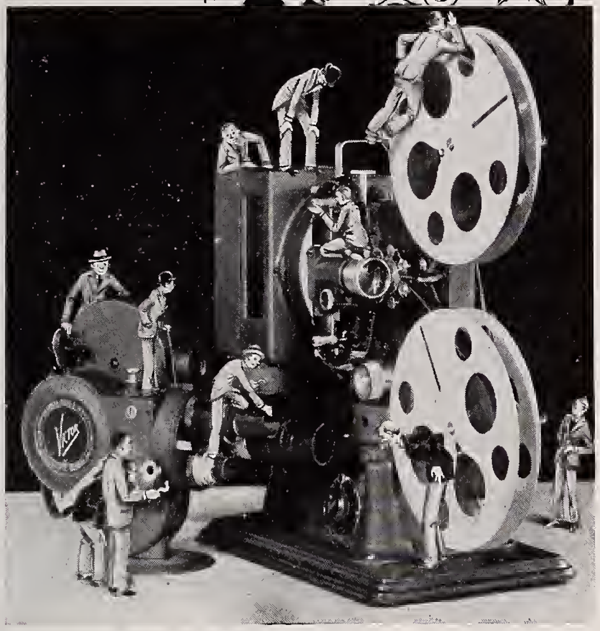

INFINITE PRECISION is a VICTOR Watchword. Perfect performance is not possible without it. Precision alone, however, is not enough! You want, in addition, the many advancements which VICTOR has created — many of which *still are not to be had in any other equipment at any price!*

IT IS BECAUSE movie makers are *so earnestly* getting down to fundamentals that VICTOR'S reputation for giving the exceptional in values is growing by "leaps and bounds."

VICTOR'S pioneering of the nontheatrical movie equipment industry started a quarter century ago. The most outstanding of 16 m/m camera improvements, such as Multiple Operating Speeds, Revolving Turret Front, Visual Focusing, etc., originated with VICTOR.

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ASK ABOUT THESE NEW VICTOR PRODUCTS

Reverse Action for Victor Cameras — Continuous Projection Attachment — 1600′ Film Capacity Projector — 16 m/m Sound-on-Film Projector — The Cama-Cane (Looks like a cane, serves as a tripod) — Simpson "Eye-Easy" Editor.

SOLD BY BETTER DEALERS EVERYWHERE

Guaranteed Performance

VICTOR

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DAVENPORT, IOWA
242 W. 55th St., New York City
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The WORLD'S FINEST 16MM MOTION PICTURE EQUIPMENT

Willoughbys
MOVIE CAMERA
HEADQUARTERS
110 WEST 32ND ST. N.Y.

Simplo Title Maker

The Simplo-Titler is constructed entirely of metal—and folds up into a small space when not in use, for convenience in carrying.

PRICE $6.50

Supplementary lens is supplied to compensate for the short distance, and is adjustable to all models of cameras used with this titler.

Practical and simple to operate—this title making outfit has been designed for use with the Simplex Pockette Camera, also with all models of Cine-Kodaks including Cine 8.

A roller device on the card holder enables one to make "creeper" titles with ease. Titles can be typed or hand-lettered on any style of background.

This outfit can be used indoors with one Photo-flood bulb and diaphragm about f/8—and can be fastened to an upright support to photograph small objects, such as jewels, coins, curios, etc.

• 16 MM. SPECIALTIES •

Counter-Light Cap

For taking pictures against the light, the Worshing Counter-Light Cap has proven itself to be most practical. It protects the lens from all reflected and false side light, and produces results that are more plastic and that can be obtained only by shooting against the light. This attachment consists of a cup-shaped tube, interchangeable rectangular stops, and a sunshade or cover, which can be turned and moved in any direction.

Size #1½A for lens diameter 22 to 30mm., for any 1", f/3.5, f/2.5, or f/1.5 lens. . . . . .Price $2.00
Send for complete price list of all sizes.

New U. V. Rapid Filter
FOR STILL OR CINE CAMERAS

Does not require longer exposure. A pale green optical glass filter giving the effect of about 2X yellow filter, without changing diaphragm opening. Recommended for cloud, snow, sea and flower pictures.
Furnished complete in self-centering Rhaco spring holder.

Diameter		For Lens Mounts	Price
19mm.	¾"	¾" to ⅞"	$2.20
25mm.	1"	¾" to 1"	2.50
31mm.	1- 7/32"	⅞" to 1¼"	3.00
39mm.	1-17/32"	1⅛" to 1⅜"	4.00
51mm.	2"	1⅜" to 2"	5.50

• VERE BEST PRODUCTS •

VERE BEST FILM CEMENT	3 oz. bottle $.50	8 oz. $1.00
VERE BEST HUMIDIFIER SOLUTION	4 oz. bottle .35	8 oz. .60
VERE BEST FILM CLEANING SOL.	4 oz. bottle .35	8 oz. .60

VERE BEST LENS CLEANER OUTFIT, COMPLETE WITH CHAMOIS, COTTON STICKS AND SOLUTION . . . . $.50

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ APEX FILMS, INC., New York City. Apex Featurettes include amusing comedies, cartoons and Westerns. A list is available.

■ BELL & HOWELL CO., Chicago, Ill. Their two catalogs covering both silent and sound on disc films offer a wide choice of 16mm. entertainment for the home.

■ EASTIN FEATURE FILMS, Galesburg, Ill. More than 100 subjects of one to ten reels each may be rented. A free catalog may be obtained on request.

■ EASTMAN KODAK CO., Rochester, N. Y. Cinegraphs are offered in both 16mm. and 8mm. widths. Many of the popular professional feature subjects have been reduced to both sizes.

■ EMPASCO FILMS, New York City. Two new 400 ft. travelogs, *New York—The Wonder City* and *Beautiful Bermuda,* are announced this month by this company.

■ EMPIRE SAFETY FILM CO., New York City. A list is available on films of China and Japan in addition to their usual selection of sports, scenics, cartoons and educationals.

■ FREDERIC L. GERKE, New York City. *Plunder,* a thirty reel Pathe serial is announced this month. Here is a good opportunity for those who like the suspense of having their thrills piecemeal.

■ HEMENWAY FILM CO., Boston, Mass. Particularly appropriate at this lenten season is *The Passion Play,* offered by this distributor of religious films.

■ HOLLYWOOD FILM ENTERPRISES, INC., Hollywood, Calif. The perennially favorite Mickey Mouse is available in a new series of 100 ft. cartoons. A general catalog of 600 films may be had on request.

■ HOME FILM LIBRARIES, INC., New York City. *Killing the Killer,* the popular short showing the battle between a cobra and a mongoose that has appeared in the professional theatres, is now available from this library in 16mm.

■ JOSEPHSON BROS., Richmond Hill, N. Y. Films ranging from 100 ft. subjects to seven reel features are offered. Further information may be had on request.

■ KODASCOPE LIBRARIES, INC., New York City. *Jack and the Beanstalk,* a film based on the famous fairy tale, is the outstanding feature this month. Jack, the giant and the beanstalk all are there in realistic depiction.

■ MANHATTAN FILM RENTAL LIBRARY, Brooklyn, N. Y. Films of various subjects on 16mm. are offered for rental or sale.

■ MILTON MENDELWAGER, Bayonne, N. J. *The Knockout,* a Charlie Chaplin comedy, is available on two 400 ft. reels.

■ MOGULL BROS., New York City. A catalog listing a complete synopsis of each film may be had for the asking. There are 125 features offered as well as educational and travel films.

■ J. NAVILIO, Brooklyn, N. Y. A large library of 16mm. silent and sound on disc films may be rented or purchased outright. Catalogs are available on receipt of a small fee which is refunded on the first order.

■ WILLIS OSBORN, Atlanta, Ga. *Silver Springs,* showing underwater scenes of nature, and *The Singing Tower,* a scenic of Edward Bok's gift to nature lovers, are two films depicting beautiful spots in Florida.

■ FRANKLIN B. SKEELE, Los Angeles, Calif. Prompt action on the part of this representative of the press resulted in a 200 ft., 16mm. film of Los Angeles the day after the recent earthquake. Ruins of collapsed buildings, human interest and the city under martial law are shown in this timely newsreel.

■ WILLOUGHBYS, New York City. A good variety of feature length library subjects with popular stars can be had from this New York dealer.

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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Editor
ARTHUR L. GALE

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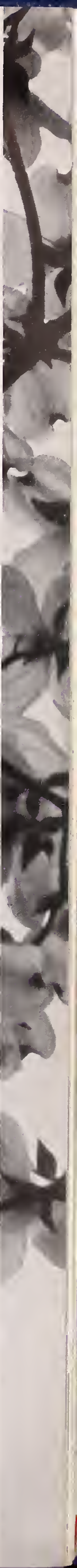
JAMES W. MOORE.......................... *Continuity Editor*

FREDERICK G. BEACH.......................... *Technical Editor*

ALEXANDER de CANEDO.......................... *Art Editor*



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Practical films—made by amateurs

Arnold M. Hill, ACL

A frame enlargement from the Nopco Laboratories film

Industry ■ Eleven 16mm. industrial motion pictures have been released by the Publicity Division of the Otis Elevator Company, 260 Eleventh Ave., New York City, and others are in preparation. Subjects released include the installation and operation of Otis elevators and escalators in this country and abroad, the operation of the company's service departments and the construction of several of the world's great structures in which Otis elevators are used.

The Otis company has made clever use of architectural and industrial pictures previously produced, introducing scenes relative to elevators.

These are available for colleges and engineering or architectural organizations who may borrow the films, as listed on their Bulletin No. 72, through the nearest Otis office or through the Publicity Division in New York.

■ A well planned and scientifically important 16mm. industrial picture is the two reel film released by Nopco Laboratories, Inc., in Harrison, N. J., on the extraction and use in food products of vitamin D. The picture was directed by Ralph Wechsler and photographed by Arnold M. Hill, ACL, who undertook it as his first industrial film. The excellence of the photography and the clarity of the continuity add another proof to the position maintained by MOVIE MAKERS that amateur industrials may be compared on equal terms to professional work.

This film, which will be distributed to customers of Nopco Laboratories who have been licensed by them to use vitamin D in food products, gives an explanation of the nature and action of vitamins and shows the extraction and preparation of vitamin D from the raw product, cod liver oil. Pathological uses are covered and uses in food products are featured.

Health film ■ In Salem, Ore., Dr. David B. Hill has made a 500 ft., 16mm. film called *The Life of a Healthy Child,* which portrays the events in a child's day from morning to bedtime. It shows how the child walks, breathes, plays and brushes his teeth. Screened extensively in schools in Oregon and Washington and before dental societies, this film has been praised highly for its teaching force.

Church ■ A course on motion pictures in the church is being offered at the Boston University School of Religious Education under Dr. Howard M. LeSourd. This very important development in the realm of church use of motion pictures has had the cooperation of the Religious Motion Picture Foundation directed by Miss Mary Beattie Brady, ACL. In connection with the course, the Reverend H. Paul Janes, ACL, Director of Visual Aids of the Presbyterian Board of Christian Education, recently gave a demonstration motion picture service in the Copley Methodist Church in Boston. Mr. Janes, who has had several years' experience in the church use of motion pictures, previously conducted a special worship program with film aids at the Brick Presbyterian Church in New York City.

School ■ The Massachusetts Branch of the National Academy of Visual Instruction recently presented a visual education program in cooperation with the High Schools of Brookline, Mass. Addresses included *Result of Experimental Investigation of the Teaching Value of Sound Motion Pictures,* by Dr. Phillip J. Rulon, and *Measuring the Effectiveness of Sound Pictures as Teaching Aids,* by Dr. V. C. Arnspiger.

■ Nine of the schools of Berks County, Pa., have combined into a Visual Educational Library Association in order to make 16mm. educational films more readily available. A number of school districts are already renting films from the association and others are making use of the projectors which are on loan.

Professional ■ To show the progress in both the science and equipment of funeral direction, J. Wells Faries, ACL, of Smyrna, Delaware, is making a film of his business with W. A. Faries & Son, based on a historical treatment. There will be used, in the picture, pieces of equipment which date as far back as 1850, and a sharp contrast will be drawn between the prevailing atmosphere of gloom of that day and the quiet dignity of service and equipment today. The finished film will be used as a record of conditions at this time, the hundredth anniversary of the firm, and as comparative material for other undertakers.

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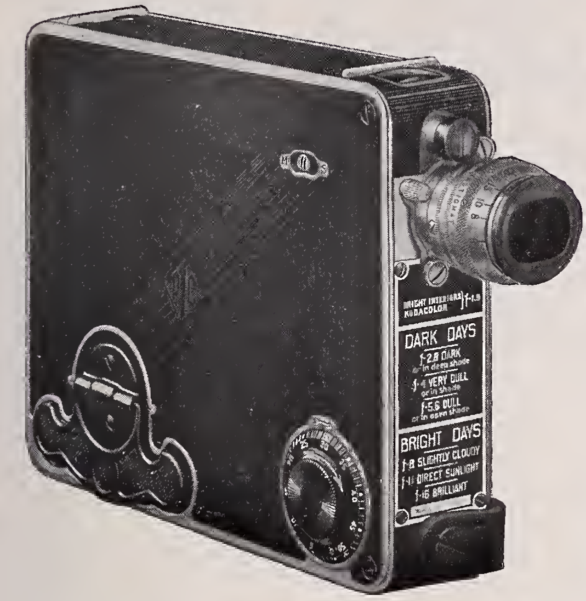
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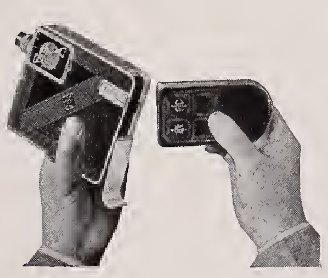

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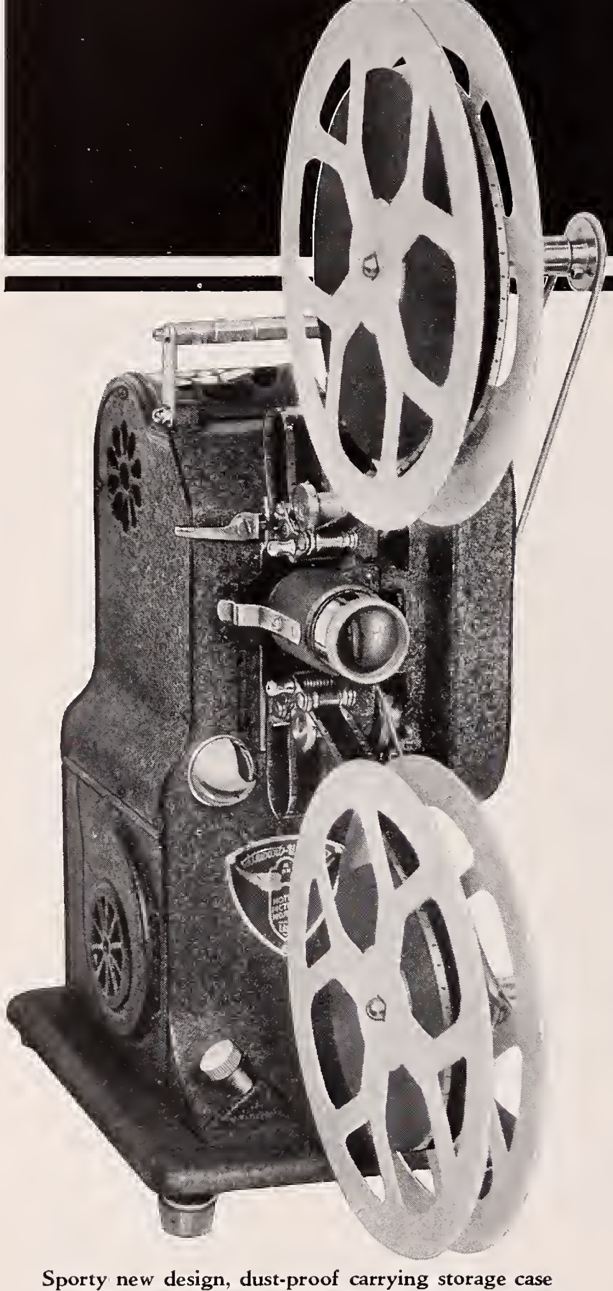

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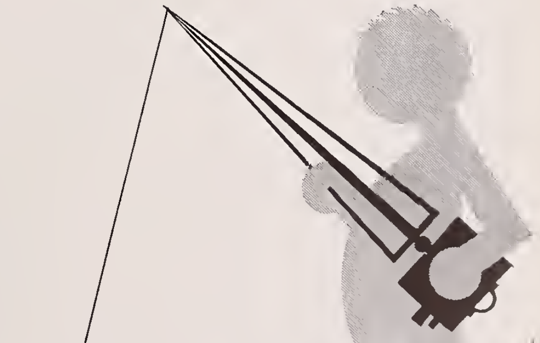
AS IS said elsewhere on this page, MOVIE MAKERS is the voice of the Amateur Cinema League, and ours is an organization magazine. The policy of this publication is based upon the belief that an "organ" must not necessarily play dull and uninspiring music and that an organization's magazine need not lack interest for the general reading public. Following that policy, MOVIE MAKERS makes every effort to keep itself on the high level of intelligence and mental alertness of the League members who own it.

MOVIE MAKERS readers have noticed the large number of names listed in each table of contents, followed by ACL. This writing of these pages by League members is, we believe, a step forward because it brings about an exchange of ideas among members and gives actual "front line" reports of what is being accomplished by the thousands of cameramen and women whose film footage annually reaches so impressive a total. The League's headquarters is eager for more of this kind of thing in our magazine. MOVIE MAKERS is not a magazine of advice and information written *for* amateurs by professionals, neither is it filled with discussions supplied by persons who may know much about filming but who do very little of it. There are pages written by specialists, out of their wide or special knowledge and expertness, but the bulk of the editorial contents of MOVIE MAKERS comes from League members.

League members are asked to accept this formal invitation to send contributions for consideration by the editor of this magazine. Articles should be generally brief, and anybody can determine, by a careful reading of several numbers, the average length that MOVIE MAKERS prefers in its major discussions. For each article that is accepted for publication, MOVIE MAKERS pays, upon publication, at a rate that is not munificent but, all things considered, very fair indeed. For short items, such as appear from time to time in *The clinic*, the writer is given a MOVIE MAKERS binder as compensation; news items, such as appear in *Closeups* or *Amateur clubs*, are not paid for at all. Such photographs as are accepted for use in connection with major articles are paid for, on publication, at fair commercial rates.

This invitation is not extended with a complete lack of caution, because the editorial staff of this magazine has discovered that a very large percentage of articles submitted by League members are well written manuscripts which fit readily into the editorial plan. In other words, League members can and do write well. There is no fear of a flood of unintelligible and rambling discussion which cannot be used for any practical purpose. Rather, do we fear an embarrassment of choice between manuscripts of high excellence.

It is earnestly hoped that League members will consider this invitation as seriously and practically as the editor intends it. The more times ACL is found after the names of MOVIE MAKERS writers, the more certain will all concerned be that this magazine is the voice of the League and a voice endowed with authority and leadership.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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A slow motion closeup

MOVIE
MAKERS

Getting the games

PAUL D. HUGON

WHEN spring comes and America is released from its partial blanket of snow, from its cutting winter winds and mostly from its hibernation complex, every track, field and stream receives its contingent of hurdlers, dashers, vaulters, runners, scullers, ballplayers, all duly escorted by their historiographers with movie and still cameras. Just as the king's chronicler of old was privileged to see everything from the best point of vantage, the owner of a movie outfit and a reasonable amount of nerve is almost sure of a preferred position at the side line, if only he takes care to get acquainted with the players and to offer them, in return for the courtesy, a screening of the result at their convenience. Any man who takes a game seriously likes to review his performance in motion pictures, if only to correct his faulty technique. The friend who owns a camera need not fear to be cold shouldered in asking for a pass.

Such privileges are very necessary in the case of many sports, such as track events, which require a camera position close to the finish line or at the point of maximum interest. Taken from the grandstand, long shots of these subjects are lacking in both detail and variety. The ideal, of course, is for two or more cameramen to be on the job and to edit their takes as one, inserting long shots and closeups in their proper places to give a fairly continuous idea of the actual performance. Or two individuals may arrange to shoot extra footage and to make an exchange later, each giving the other enough of his own work to yield a fair ensemble view of the events. If, therefore, the request for press tickets is met with, "We have already one man on the job," the obvious rejoinder is, "Who is he? Can't we get together and cover from different angles? That way you would have a much better record."

Things will be greatly facilitated if one has a camera permitting slow motion views to be made. Not only is analysis of motion more interesting where sports are concerned, but it makes possible a greater choice of angles. At ordinary speed, for example, it is undesirable to attempt a shot of runners crossing the field of vision nearly at right angles, as the action is too fast and too short to register. "Panoraming" is done at exactly the speed required to keep the subject in exact center. (Everybody has seen and perhaps has made some of those follow shots in which the camera first out distances the speeding airplane, bird or motor car, then has to move back hastily, making the object appear to be suddenly darting backward.) With a slow motion camera, on the other hand, it is not only feasible but desirable to include direct diagonal views, since they show the analysis of motion with greater effectiveness. Thus, with an ordinary camera, a pole vault or hurdle race should be taken from a very low angle, directly facing the oncoming jumper, while if taken in slow motion, the shot could as well or better be made sidewise.

One of the difficult choices encountered by the sports cameraman is that he finds the tripod somewhat of an impediment, despite its tremendous advantage in securing perfect steadiness. Yet, without a tripod, he is inclined to forget his horizon line and to shoot the action with an uphill or downhill background, all too noticeable on the screen. A flip of the tilt enables one in an instant to make sure that the horizon line is right, and one is also more inclined to estimate distances correctly when setting up in more deliberate fashion. The psychological factor of excitement, which enters into all rushed action, is a cause of much wasted footage and consequent disappointments. It is better to have fifty feet of excellent shots made at leisure than one hundred feet of hasty scenes for which apologies must be offered. Certainly, when one is using a telephoto lens, which is a valuable accessory in all sports filming, a tripod is a definite necessity for good results.

Newsreel men—and this is a newsreel job—are careful to do as much as they can before the event. For example, they take closeups of the individual favorites, in action, during warming up or practice, or closeups in which the athletes, smiling directly into the lens, pose for portraits (without talking). When the track, field, crew quarters or other practice places are accessible, effective scenes of this kind may be caught. At the time of editing, a judicious selection from these shots made at leisure before the events, helps to build up the necessary footage and to feature the winner. It is dangerous to leave the shooting of this closeup footage until after the event, as everybody is then tired and nervous and does not wish to bother with the cameraman.

Reaction shots of the spectators during a tense moment (which may be made during some other event or even some other day) are also indispensable in filling the gaps in any sequence. Anybody who has seen Queen Victoria's funeral procession in *Cavalcade*, done entirely by means of reaction shots, will realize how essential such views are, and how easily they can be used in building up audience interest. In the case of baseball, ordinary care has to be exercised, if stock shots are to be used showing large crowds in the bleachers, not to mix a straw hat crowd with a felt hat crowd. (This applies particularly to the World Series.) Baseball has to be photographed chiefly from a far distant seat. Only a view of the entire diamond will, at times, enable the spectator to understand what is going on. Closeups must be obtained by means of a telephoto lens in a turret.

[Continued on page 161]

Cy La Tour

A perennial spring shot, but still a good opening scene

OLIN POTTER GEER, ACL

By the big dome

An amateur movie maker visits the nation's capitol

FEW spots in our country have been so often photographed, and still fewer afford greater opportunities for unusual shots, than does our Capitol. The third week in April is cherry blossom time, when the tidal basin is surrounded by trees that have burst into pink and white blooms. The weather may be anything. If you go in an open car, as we did, you should be prepared for a sleet storm such as we encountered, or for the summer heat of last year. By all means take your complete field equipment. A firm tripod is a necessity and a wide angle lens is a valuable help. As for filters, we used a 2X for most of our shots, with 4X or 5X occasionally. Telephoto lenses, a two and a four inch, will come in handy.

A word of advice to those accustomed, as we were, to shooting under summer skies far from the haze of a big city, may not be amiss. We found that a shot of a "blimp," floating over the Monument apparently in a blazing sky, was so underexposed as to be a failure when we used *f*/22 with a 5X filter at 11 A. M. Similar settings had proved correct for shots of flying gulls the preceding August in Maine. True, the actinic value of the light in April may have been a little less, but the slight haze caused by the smoke of the city must have occasioned the trouble.

By all means, buy a little packet or a strip of picture post cards the night of your arrival, study the composition and study the directions from which light comes with the aid of a map on which are marked the points of the compass. Do not be disappointed, however, when it is found later that even with a wide angle lens, an entire building, particularly the Capitol, cannot be encompassed in a single scene as the cards portray them.

Before a foot of film is exposed, make up your mind to use a tripod for every shot. Don't "panoram." Instead of making a long sweep of the camera to encompass a scene take two or three well placed shots.

The more familiar views of the Monument, the Lincoln Memorial and the Capitol are too well known to need description. The most charming picture of the Monument can be obtained at about 11 A. M. when it is reflected in the rippling tidal basin. The camera should be so placed that the base of the shaft is truncated by the point of land that juts out into the basin, and the shaft, itself, is framed in gently waving branches covered with cherry blossoms. At that hour, one of the two sides of the Monument visible will be in shadow, thus giving the always essential effect of depth. This shot we used for the opening and closing signatures of the 200 foot film story of our trip.

Do not overlook the view of the Memorial from the north, which will give back lighting for its columns seen over the stream of taxis in the foreground. Few will fail to take Lincoln's statue inside the Memorial, with the reverent throng coming and going. Shoot it through the pillars in front and then, if the crowds permit, film the inscription on the base. Take the bridal couples climbing the steps of the Congressional Library and follow them up before turning the camera to get the Capitol. Stand on the car tracks in the middle of Pennsylvania Avenue for another shot. We survived the traffic which may give you more action than you would like.

All these pictures should be amplified with details of the buildings and statuary and may be tied together with shots of your party. Better still, see if you cannot make a little story to connect your pictures; for example, discovering the city's beauty by a bridal couple would furnish a simple motif. Maybe you will be lucky enough to find some bit of natural action to add liveliness. In our case, one of the party lost his coat and the search and triumphant discovery furnished a happy sequence.

The doors of the Pan American Building are well worth recording. Look always for similar opportunities and individual viewpoints. Do not fail to film the recent additions to the points of interest, the Shakespeare Memorial Library and the Titanic Monument. The former is beautiful, although the setting of the latter is decidedly not. Don't overlook a closeup of the statue of Pan by the Library. The various buildings we have mentioned call for quite different exposures ranging, under bright sunlight, from *f*/5.5 to *f*/11. The clean, new buildings reflect vastly more light than does the older Capitol. When filming buildings, be sure that your camera is level, so that vertical lines will not appear

[Continued on page 160]

Let 'er rain

REXFORD W. BARTON, ACL

Discoveries made on a rainy day by the Click-Shutters

ON a sodden, dripping April morning, Mrs. Click-Shutter looked dolefully across the coffee cups at her lesser half hiding behind the rotogravure section of his paper.

"All our plans ruined!" she murmured.

"My dear," replied Mr. C-S without looking up, "genius is born of adversity."

"Just tell me," she answered a trifle sweetly, "what pictures can we make today?"

"Rain," he replied laconically.

"Puddles and mud!"

"Spring," said Mr. C-S with considerable gravity, "is the time when Nature is laying summer plans. And Nature's most important helper is Rain. I say, let's see if we can make a short that really has the feel, the color, the rhythm of rain!"

They packed the sedan with cameras, tripods, tin reflectors ("for you never know when you may need them," Mrs. C-S explained to her protesting husband), films, filters, a big beach umbrella, slickers and a box lunch. Within half an hour they were on their way to the open country where Rain was on location.

By the time they reached the back roads, they had evolved a plan and scrawled a series of subjects on the back of an envelope. As enthusiastic, intelligent and successful movie makers, they had discovered that a plan of attack, however sketchy, captures scenes that the unprepared and random hunter rarely gets and that it saves film.

"There, by Jove, is the place we've been looking for!" said C-S as he stopped the car

Perched high on a side hill was a farmhouse. Beyond it was a big red barn from which sprawled fences, pens and a variety of outbuildings. Behind the group of buildings, and crowning the hill, circled a grove of hardwoods, shaking their feathery heads in the storm and looking like troubled ghosts through the swirling mists. Irregular stone fences checkered the foreground, separating patches of black, freshly turned earth from the greening pastures and blue green strips of early sprouting grain.

With a little scouting, Mr. C-S found some low hanging branches to frame his "set up." They gave just that necessary movement before the lens that would add to the feeling of the storm. This proved a good introductory shot, for it definitely would establish the locale of the film. Mr. C-S unfolded the big umbrella and propped it up so that it would provide ample shelter for the camera lens at the selected vantage point.

"Thank Heaven for supersensitive," prayerfully remarked Mrs. Click-Shutter as she read the light meter. "*F*/3.5 will do it."

A short, slow panorama with a standard one inch lens was brought to a stop with the group of buildings centered in the finder. This was followed by a few feet of film, from the same "set up" with a three inch lens, giving a closeup of the buildings.

Mrs. C-S found that the beach umbrella had a vile tendency to turn inside out or bob down in front of the lens. But she fought it valiantly and managed to protect the camera without introducing parts of its tent like anatomy into the picture. She well knew that a single drop of water on the lens would provide more diffusion for the picture than the family had bargained for. So she made sure that the edge of the umbrella was well in front of the lens.

The farmer was more than willing to turn his barnyard into a movie lot and his four children offered enthusiastic cooperation. The twins, however, were only six years old and their mother couldn't have them "a-runnin' out and a-gettin' all wet."

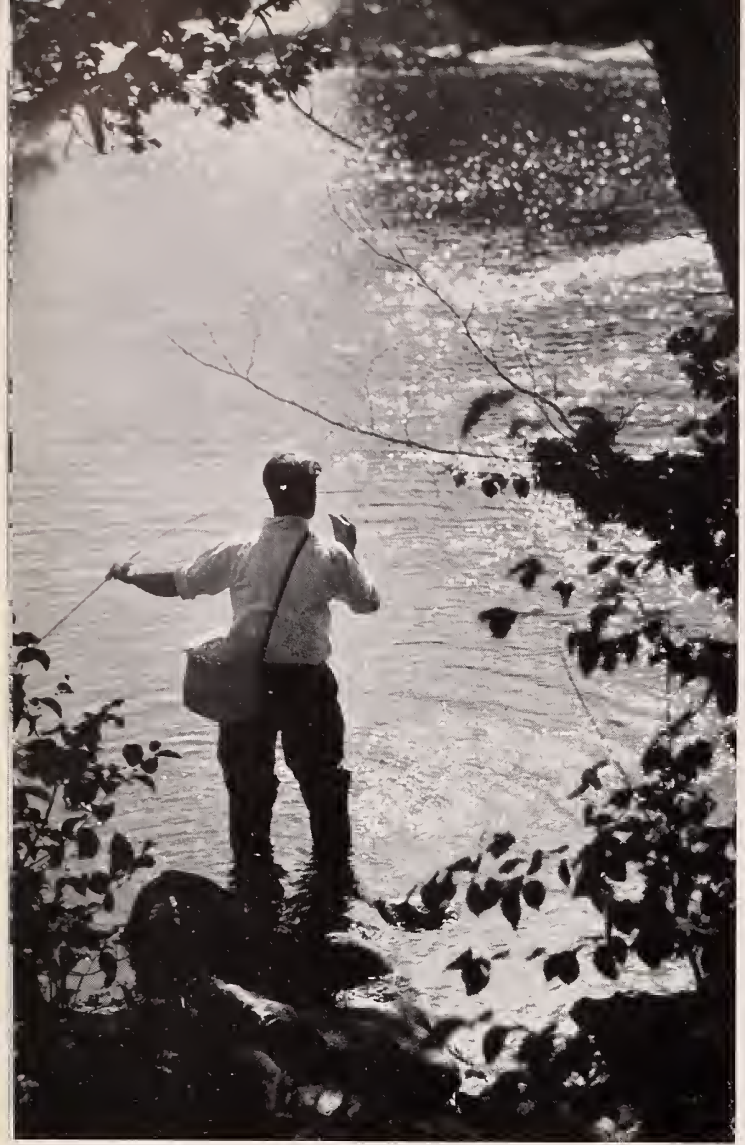
"That's all right," said Mrs. C-S, "we'll make them movie actors in the house."

A window on the ground floor was found on the rainy side of the house and the twins were stood on a box before it. The tin reflectors were brought in from the car and placed on either side of them to light the shadows on their faces. This they did very efficiently, as they were of large surface and well polished. Then, Mr. C-S went outdoors with the oldest boy as umbrella bearer and proceeded to take twenty feet of film of the twins, noses pressed against the rain spattered pane. At Mrs. C-S's direction they looked intently out beyond the camera, they laughed, they pointed and they scanned the leaden skies lugubriously, obviously wondering if the rain would *never* stop. This scene was one of the successes of the film.

A lilac bush in leaf framed the [Continued on page 162]

They packed the sedan with cameras, tripods and film

Ewing Galloway



Doris Day

Scenic views may mark the angler's progress upstream

Film fish stories

CLARA AND NIELS-ESKE BROCK, ACL

How to record the "Compleat Angler" in amateur movies

ONCE upon a time, the stories that anglers told of their piscatorial exploits strained, to the utmost, the credulity of their friends. Perhaps that is the reason why so many fishermen of today are movie making fans. For now they may give positive proof, along with much visual delight, of their extraordinary adventures. The tussle with "the one that got away" may be taken as well as the catch.

Fishing furnishes perfect cinematic material because of the constant movement associated with it and because of the variety of approaches which have not yet been overworked. However, from the point where the angler begins to fish, a logical sequence must be followed, which, if not planned with consummate skill, will result in extreme monotony. Ask any fisherman what makes him such a devoted follower of old Izaak Walton and he will say, "I like to wade the streams and absorb the beauty of the landscape—to linger at the pools which trout and salmon haunt. I like the flies that lure the black bass to my net. I like to watch the water where a fish has jumped and I like the keen suspense that comes each time my fly lights on the surface of a pool. When once the fish is hooked, I like to pit my skill against a two pound trout at the end of a 5X leader." Just as these are some of the delights of fishing, so they indicate the scenes which are vital to the expression of the mood of fishing in film.

It requires a fine balance of long shots and closeups to keep the audience interested until the fish is in the creel and it requires a very carefully built up tempo to express the calm and tranquil selection of a fly, the tension of the battle, the breathless excitement of netting and the exultant glow of victory. Let us take the angler who wades the streams alone. It would be as undesirable to start the film with him casting in midstream as to write a play with the climax in the first act. It is much better to start with the tempo at neutral by showing his hands slowly turning the pages of a copy of *Field & Stream* with a large fish design on the cover. Then would come a medium shot, as he sits with the magazine on his knees, followed by a closeup of his face as he raises his eyes and gazes into space; a fade would be necessary here. Then, prepare for long and medium shots, as he pulls on his waders at the edge of the stream, straps on his creel and sets up his rod. Take a medium shot, from above, as he selects a fly and a closeup as he ties it on the leader. As he wanders upstream, beautiful scenic views may be interspersed to mark his progress. Occasional closeups of swirls of water will add delightful variety to the film. A bit of comedy can be achieved by a closeup of his clumsy brogues as he slips on a mossy rock or a closeup as his line gets hung up in a tree; don't miss a slow motion shot of the backcast of the line. Get long shots, medium shots and closeups of the fly, as it lights on the water and drifts down stream, to give the audience a feeling of being very near the scene, and, if there is unlimited film, slow motion shots of jumping fish will add great beauty to the whole.

Tiny things like flies call for telephoto lenses, and the two inch lens is the best bet. Some anglers can drop a fly to within an inch of a designated spot, in which case the three inch, four inch or even the six inch lens is all right; but if the angler is apt to drop the fly a foot or two "off side"—then the two inch lens insures the greatest probability that the fly will be within the picture. It is possible to get a closeup of a fly with a one inch lens, provided that the photographer kneels at the edge of the pool and the fisherman floats it toward him *in very slow water* to within a foot or two of the camera. In the edited film, "faked" closeups of this kind are as effective as the real thing.

Beneath the surface of the water, much goes on of which the angler is extremely conscious but which the observer cannot see except as it is indicated in the expression of the face of the fisherman. When a fish is hooked, it usually cannot be seen until it begins to struggle in the water. Now, hooking the fish is the greatest thrill the angler gets and can be conveyed to the screen only by a closeup of his face at that moment. Such a closeup rarely can be gotten the instant the fish is hooked. Therefore, it usually will be necessary to stage it. It is the same with a fish which has escaped. The fact that the fish has gone can be expressed only by the keen disappointment on the fisherman's face and it is likely that such a scene would have to be staged.

An important reason why fishing requires a lot of film is that when a fish is hooked it generally runs and rests before it jumps, [Continued on page 165]

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Title typing ■ For those particular movie makers who feel that typewritten titles sometimes appear fuzzy on the screen, the following remedy is suggested. First, clean the typewriter type, then, if the typewriter to be used has a setting for cutting stencils so that the keys will strike the paper without striking through the ribbon, set the indicator on "stencil." On other machines remove the ribbon from the shuttle device. Place a sheet of fresh carbon over the title card so that when it is rolled into the machine the keys will strike the carbon and make the impression on the card. The unused carbon will give very sharp, clean cut letters and will improve the appearance of titles a great deal. Be sure not to smudge the card after typing it and make certain that a fresh portion of carbon paper is used, as this kind of work will punch through the delicate tissue. If the typewriter keys are clean, the type will appear as clear as ordinary printing.

Silhouettes ■ One of the most valuable, yet most simple, effects in movie making is the silhouette. Many amateurs hestitate to try it because they lack knowledge of the technique. Yet, following a few simple rules will secure very pleasant results. First select the most interesting angle which, as in the picture on this page, is secured often by lowering the camera. Try to include as much sky as possible. Sometimes open water or other light backgrounds will serve very well as reflecting surfaces for silhouettes. The next step is to look for light which might shine in the lens and cause flare. Unless the camera is facing the sun, this will not present much of a problem. In some cases, a slight reflection from an object in the composition will give an unusual touch. Expose for the sky or clouds which means cutting down the diaphragm fairly well, particularly when clouds are abundant, as slight under exposure emphasizes them. This will automatically bring the foreground objects in silhouette, as there will not be enough light reflected from them to impress details on the film.

Jiggly jig saws ■ Today, in homes of many amateur cameramen there are probably one or more of the jig saw puzzles in current vogue. If you have one, here is an amusing rainy day stunt. Assemble the puzzle on a large piece of cardboard, or other portable flat surface, and place it on the floor. Then arrange to focus the camera on it from a vertical position by placing the tripod on its side on a table or by making a stand to hold the camera. Place the puzzle upside down in relation to the camera in order to get reverse action. Be sure to frame the puzzle exactly and pay careful attention to the focus. Film a few feet of the assembled puzzle and then begin the fun. Take the puzzle apart, piece by piece, exposing a frame or two between each removal. Vary the action by taking some from the center, a few from a corner and random pieces from all over the picture until the board is clear. When the film returns from the laboratory, splice it right side up in the reel and prove to your friends that puzzles are simple after all.—*Robert C. Surridge*, ACL.

Polyshim ■ This strangely named little device was developed as an aid in making titles or in doing other close work with a fixed focus camera. The "polyshim," or multiple shim as the name implies, is simply a metal plate with sections of varying thicknesses which may be used between the shoulder of a fixed focus lens and the camera to hold the lens in a definite position for close work. In order to focus closely, the distance from the film to the lens must be increased which is, of course, precisely what a focusing mount does when set for short distances. The "polyshim" can be used only with lenses which may be unscrewed from the camera.

In making this device, it is necessary to be able to focus the camera sharply by placing a piece of matte leader film in the gate and looking at it with a dental mirror while focusing. In some cameras it will be necessary to remove part of the gate in order to see the image on the film. Determine the distances which will be used most frequently in title making or other close work. A good selection of settings is one, two and three feet. Focus the camera with the diaphragm open so that it gives a sharp image at one foot. This is done by unscrewing the lens and by watching the image on the film. You will find that [Continued on page 164]

A low camera angle may improve the spring silhouette

Cy La Tour

Bali adventure

ANDRÉ LA VARRE

A story of movie making in Bali, a picture paradise

IN 1918, we made the first motion picture ever taken of that far off, lovely island of Bali and, at that time, few travelers had visited it, for only a handful of outsiders knew of its existence. A dozen years after our film, *A Polynesian Odyssey*, was released, Bali began to be noticed definitely by the outside world. André Roosevelt had been living among the Balinese for a number of years and was trying to make known the beauty and charm of this East Indian isle, and Hickman Powell had written a delightful book, *The Last Paradise*, which truthfully and interestingly presented a story of several months' sojourn there. Cruise ships began to make it a regular port of call, and the western world in general began to notice this garden of Eden and its Adams and Eves, who live entirely on what their land produces. Having in mind making a motion picture that would preserve a lasting impression of the art, culture and everyday life of the Balinese, Burton Holmes and I went to this island paradise on the other side of the world.

Our equipment, besides standard cameras and material, included a 16mm. movie camera. All baggage was hand luggage because of the ease with which it can be transported in the Orient where coolies carry everything on their backs. Hand baggage, therefore, can be carried with you always, while heavier luggage must be checked from time to time. We arrived in Manila in time to catch the Java-China-Japan liner that sailed direct for Bali. Five days of smooth tropical sailing through the Sulu Sea and the Strait of Macassar and we lay off the north coast of Bali. We were transferred with all of our baggage to small boats and carried ashore at the small port of Boeleleng.

Great courtesy is shown travelers in the customs. Upon our declaration, we were asked to pay a small deposit on our standard cameras and film and we were told that there would be duty on the amount of standard film that we exposed on the island, the amount to be declared when we were leaving. For the amateur movie camera and for the still film, no duty was charged. When we left Bali, our deposit was returned and our duty on exposed film amounted to only a few dollars. The average tourist is not asked to make a deposit on his camera nor does he have any trouble with duty on film, but because of the large amount of equipment we took into the country, registration was necessary.

When visiting Bali, and especially when making motion pictures there, a very important consideration is securing the assistance of a guide. The K. P. M. furnished us with the services of Tan Hock Ban, a Chinese gentleman who was born in Bali and who spoke English without a trace of an accent as well as *all* the languages spoken in Bali. He was with us constantly throughout our entire stay and made possible filming pictures that, without his thorough knowledge of the people and his courteous way of approaching them, never could have been taken. We called him our "official de-shirter," for he was kept busy getting the men and boys to take off their gaudy western undershirts (worn outside) when they appeared before the camera. Unfortunately, Bali, like the rest of the Orient, is degenerating to the wrong use of Western clothing and will, in time, be spoiled as far as picturesque costumes are concerned.

Tan secured for us admission to homes and compounds where we could film the many activities of native domestic life. He arranged for the *gamelan* orchestra to play before the temple I selected as providing the best background, and for the dancers who performed for our cameras. He approached natives when we wanted them to do things for a picture and made himself so useful that, when I left Bali, I was sorry that we could not take him throughout the entire East Indies. A more intelligent production assistant I have never had anywhere!

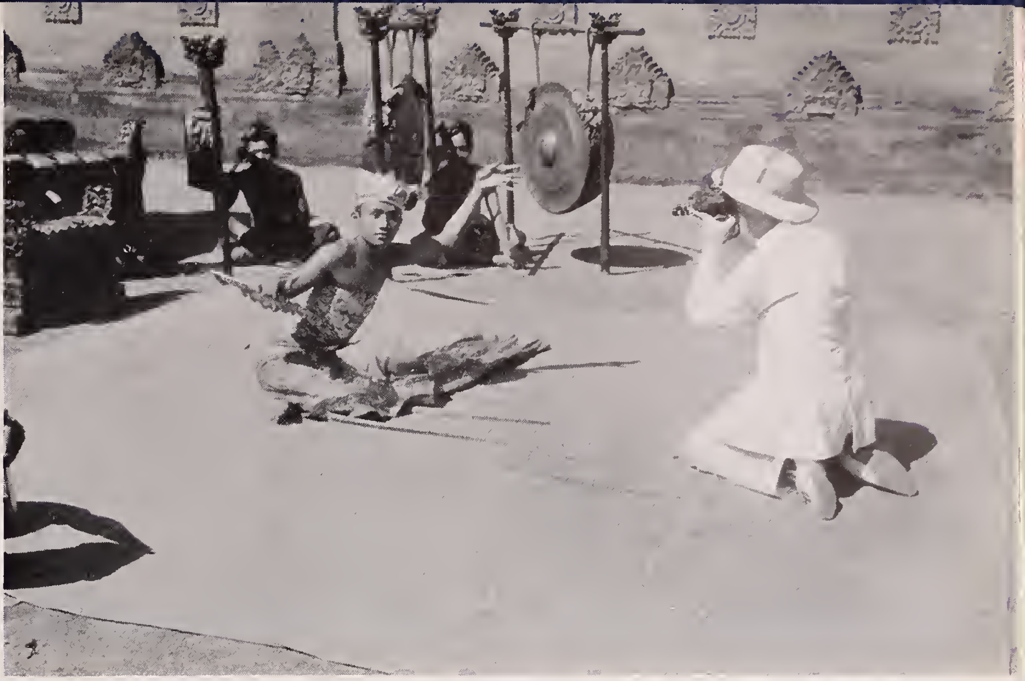
At Boeleleng, where we landed, we hired a motor bus to transport us to South Bali where the best of the island is to be seen. We headquartered at Den Pasar and there hired a car to use on our regular film trips. There are over 500 miles of good roads in Bali, so motoring is a joy. The cost of a good car and a driver is about ten dollars a day. A splendid hotel is maintained at Den Pasar, and I would advise amateur cameramen to make it their headqurters for side trips to see the life of the people and the countryside. No exploration need be tiresome because there is so much to see, and the roads are so good that any place in the south can be visited within a few hours' driving from Den Pasar. We have found that the best way to get outstanding scenes of local color is to motor slowly at about fifteen or twenty miles an hour and to stop whenever we see anything that interests us. In Bali, it seemed that we could never ride more than a few miles without pausing, for something picturesque and strange was always happening to stop our car and start our cameras.

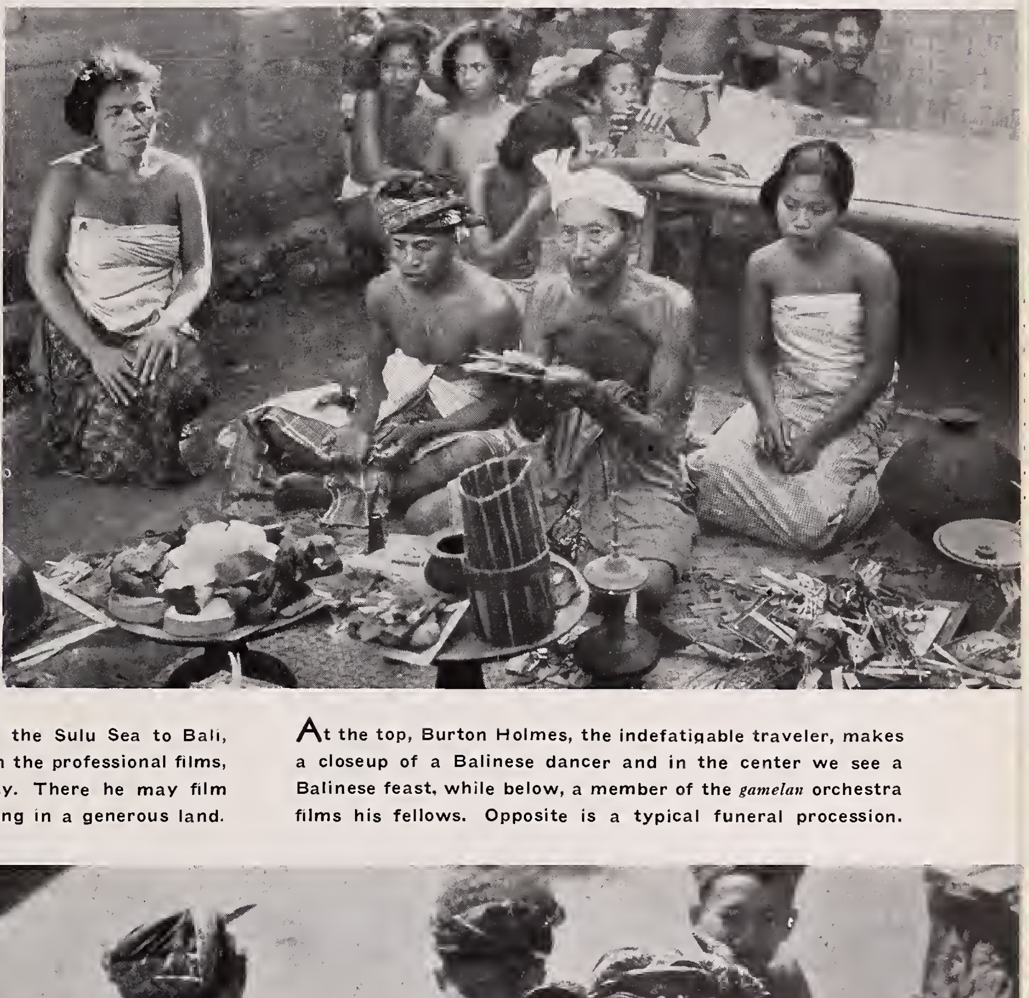
Every day at our hotel, women and men came to sell curious Balinese articles. We pictured their bargaining with travelers and took closeups of their wares to contrast with similar venders and wares in other parts of the world. We wandered through the streets with our cameras and caught such typical scenes as the women bathing in the roadside streams of water, the men squatting on the ground, grooming their fighting roosters, and rows of the fighting cocks, themselves, in baskets placed before the compounds to get acquainted with their future rivals.

We were lucky in arriving only a few days before a big cremation, for the Balinese cremation ceremony is unrivaled by funeral celebrations in any part of the world. We filmed the preparations at the house of the dead man, the presentation of offerings and the feeding of guests. We took closeups of the strange foods served and showed how they were prepared. Then we filmed the processions to the temples to secure blessings for the offerings or to get holy water. The long lines of women, carrying offerings on their heads and moving with a grace that is almost unbelievable,

[Continued on page 165]

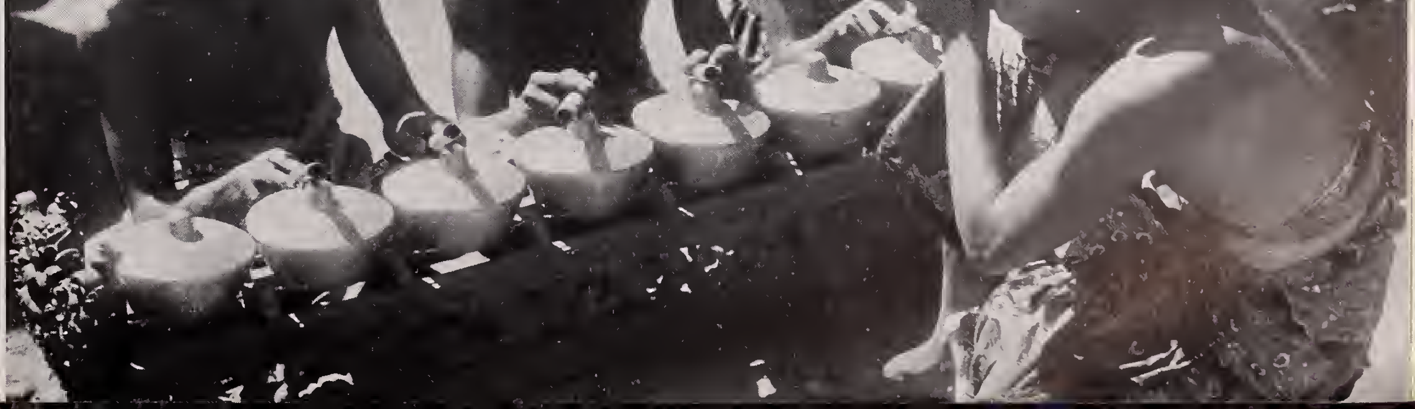
Photographs by André La Varre





The movie traveler who sails through the Sulu Sea to Bali, the enchanted isle recently exploited in the professional films, will still find picture romance aplenty. There he may film the manners of a care free Orient living in a generous land.

At the top, Burton Holmes, the indefatigable traveler, makes a closeup of a Balinese dancer and in the center we see a Balinese feast, while below, a member of the *gamelan* orchestra films his fellows. Opposite is a typical funeral procession.



John Muller

Shots of the home flying act enliven a circus picture

■ "Of all the dramatic situations that imagination can picture, the most dramatic, it seems to me, is that presented by the creature Man, perched upon his little speck of cosmic dust, peering out upon a hostile cosmos, . . . realizing to the full that he and his works may be swept out of existence in the next moment, yet withal digging out of an omnipotent and recalcitrant nature one after another of her treasured secrets, ruthlessly disclosing truth after truth and boldly exploding century old superstition after superstition."

Thus writes Hiram Percy Maxim, ACL, President of the Amateur Cinema League, in the introduction to his new book, *Life's Place in the Cosmos*, recently published by D. Appleton & Company. "In this book," he continues, "I have attempted to convey to the non technical man and woman, in an easy, conversational manner, a general outline of this intensely exciting struggle. I have endeavored to show, quite briefly, what facts and deductions have been chiseled out so far." MOVIE MAKERS, as the voice of the Amateur Cinema League, takes genuine pride in announcing to its readers the world over this latest achievement of a distinguished scientist.

■ A stunning angle shot such as the one on this page may not be available under the big top, as the high trapeze "kinkers" go through their "flying" act; but in a montage treatment of filming the children's trip to the circus, it could be used with striking effect as comment on their imitation of the thrilling action. Whether or not the hero worship of the children is used to add gaiety to the circus picture, color is available to the imaginative title writer in a glossary of circus terms contributed with customary *largesse* by Epes W. Sargent, ACL, and herewith appended: *trick*, an outfit; *kinker*, a performer; *kid show*, the freak show; *roustabout* or *roughneck*, unskilled labor; *canvasman*, skilled labor; *cat*, any member of the leonine family; *bull*, an elephant, regardless of sex; *big top*, the main tent; *round top*, a tent with only one center pole; *lecturer*, a barker or ballyhoo man; *scoff*, to eat, also food; *joey*, a clown; *stand*, a playing date; *jump*, the travel between stands.

■ For those interested in Kodacolor *per se*, or in the Hawaiian Islands as a place of unusual beauty, the informal screenings now being carried on by J. Harsen Rhoades, ACL, in New York City, will be welcome. Mr. Rhoades, who presents his pictures three times weekly at the Hotel Carlyle, has traveled throughout the island group and has brought back with him more than 4000 feet of movies, all in the brilliant colors offered by his medium. In the reels we saw, for instance, he had filmed the surf riding off Diamond Head, and that from a boat hardly ten feet ahead of the riders and the advancing wave. Not content with this, on another day he set off at five in the morning to film—in Kodacolor, mind you—the night blooming cereus, which is that flower that folds up and dies at the first sight of full dawn.

■ Cooperation, it seems, has advanced to the psychic point where all a League member needs to do is to address a wish to headquarters and pretty soon a fellow member sends in the answer. We *were* going to write in these columns of the request from C. A. Starkweather, ACL, of Beaver Dam, Wisc., who wanted some footage on the recent storm damage along the Atlantic coast. Now, however, we're not going to say anything about it. For almost before we could say "Cape Cod," there arrived a letter from John V. Baketel, ACL, of Methuen, Mass., solving the problem. He had shot, he said, nearly sixty feet of smashed seawalls, roads buried under tons of sand and rock and summer cottages clinging to existence by only a beam or two. And by now a duped copy of it is clicking away in Beaver Dam, and assorted footage of Wisconsin wonders have gone east in friendly and compensatory trade. Psychic, we call it, and await developments.

■ On second thought, we'll *prompt* developments. Before we could get to the printers with the above, a letter arrived from Bernard R. Bey, ACL, of Zanesville, Ohio, telling the saddest story yet. Both angler and filmer of a recent trip, Mr. Bey reports a one hundred [Continued on page 165]

What amateurs are doing as seen by League consultants

Closeups

Circus shooting

EPES W. SARGENT, ACL

The lure of the big top may be recorded on film

ABOUT this time, the circus men are keeping one eye on the bluebird and the other on the little red wagon over in winter quarters. It is circus tradition that both start to fly about the same time. Probably there will be as many bluebirds this spring as last, but certainly there will be fewer circuses. Make the most of those that come your way. Lay your filming plans ahead and be ready to start when the lithographs go up. There is the chance to get your first shot, possibly for a main title. The knights of the paste brush work quickly and deftly. They represent the cream of their profession, and there are plenty of things less interesting about a circus than the billing crew "sticking" a twenty eight sheet as part of a "stand of paper." Get one shot of the board with the old paper on it before they go to work. Then, film the first two or three sheets being pasted.

This is a good opener, but there will be some distance between the main title and the tailpiece, so get out a pencil and paper and make up a shooting schedule. Anyone can load eight or ten reels of film into the carrying case, drift onto the lot about noon and shoot everything in sight, getting enough for a conventional picture. Perhaps you can get what the indiscriminate cameraman overlooks.

Plan to start early. The Queen of the May should have nothing on you in the matter of early rising. Most of the different and picturesque stuff happens in the early morning. Plan to catch the arrival of the circus down the road if it is a motorized outfit, in the yards if it travels by train. If it is a train outfit, find out in advance when the first section will arrive and where it will detrain. Often they will use some commercial siding nearer the lot than the freight yard. The station agent will be able to tell you.

This first section is started from the last town two hours before the show is over. It carries the cook tent, the menagerie top, such animals as are not worked in the rings, spare equipment and a sufficient number of men to raise the cook tent, which is always the first top up on the lot. Watch the cook tent come off the cars and follow it up to the lot. Almost before the top is up you'll find the portable kitchens hard at work gettting breakfast for the crew and preparing for the arrival of the main sections. It is interesting to watch either in person or on the screen.

But do not hang around the cook tent too long, for the menagerie tent will be coming soon. Every ring must be located, tents laid out in proper arrangement and the main poles laid where they may be quickly raised. Get the raising of the first pole and go to other shots until the complete pole skeleton is ready. Then you can watch the laying out of the canvas and the lacing of the sections into a complete whole. Meanwhile you can probably get the stake crews. On a small "trick" they probably still use the hand crews to drive the stakes, and here you will find the perfection of rhythm. If you have a slow motion camera, you can get an unusual motion analysis. Otherwise, make a medium shot showing the general operation, a closer one and a shot of the top of the stake with the various sledges following each other with unerring speed. On the big lots they use miniature pile drivers, and the machine age has robbed the show of one of its most interesting features.

By this time, the rest of the show is probably coming on the lot. Greet the arrival of the elephants, the dens, the wagons loaded with props. The side walls will not be put up until the menagerie dens are in place, the seats and trappings for the big tent delivered and the trunks put into the dressing tent. Do not waste too much film on any one feature, but get enough of each to make a sequence, always working for the proper flow of film past the projector lens, which means closeups and medium shots to balance the full shots.

After breakfast, perhaps you can get into the main tent for a moment to make scenes of the rigging. Somewhere—practically everywhere—on the lot you will note a man who is doing very little talking but a lot of looking. He is the one who can give you permission, for he is bossing the job. If you cannot approach him, tackle the man at the entrance.

To get the rigging, it will be necessary to sacrifice detail, since the canvas of the top will defeat any effort to get sharply defined pictures. Work for silhouette effects; they are about all you can get. Be contented; the action pictures you see in the magazines are usually made in the Madison Square Garden in New York or the Coliseum in Chicago, generally with [Continued on page 167]

Scenes of the star performers can be filmed on the lot

Cy La Tour

Animation advice

H. E. ANGELL

THE production of an animated cartoon or drawing is perhaps as difficult a task as the amateur cinematographer can set for himself. But for the man with the mechanical ability or capital to provide the necessary equipment, the creative ability to plan and execute the job and an exceptionally generous supply of patience and endurance. this field of work is unlimited in its opportunity for good fun.

Working alone, the amateur must be a man of many accomplishments, for he is attempting to do, single handed, the work which in the professional field is divided up among a number of experts. He must be scenario writer. artist and cameraman, rolled into one. The first essential is a mastery of the simple rules of photography, for no matter how cleverly made the drawings may be, unless they are sharply and brilliantly photographed, they will never reach the screen in a satisfactory manner.

The photographic equipment required comprises a camera which can be set for single frame exposures, held in a solid framework above a table, with the lens pointing straight down and at a proper distance to include a field about eight by eleven inches. Approximately twenty eight inches is the distance for a one inch lens.

On the top of the table is a device for holding the drawings in register and a sheet of plate glass in a hinged frame to hold them flat while being photographed. Some method of throwing an even and fairly brilliant light upon the drawing must be provided. Two 500 watt or Photoflood lamps, one on either side of the camera, in reflectors, and so placed that no rays of light will be reflected from the glass into the lens, should be satisfactory.

The drawing equipment comprises a table, or desk, into the top of which a sheet of ground glass, about nine by twelve inches in size, has been set. Beneath this glass there should be an electric light; a frosted lamp will give the best results.

Projecting over the top of the glass and firmly attached to the table is a thin metal plate with two upright pins spaced several inches apart, comforming exactly to the perforations in the paper and celluloid sheets to be used. This pair of pins match exactly, in size, location and spacing, the device on the photographing easel. These two pieces of equipment can be purchased at any supply house catering to the motion picture trade or they may be made with a very limited amount of mechanical ability, while the paper and celluloid sheets, nine by twelve inches in size, may be purchased already perforated in the standard manner. With this equipment available, you are ready to go into full fledged production.

Amateur animation is completely and clearly explained

There are many methods of making animated drawings. The simplest is the "flowing line" type in which the drawing appears, bit by bit, on the screen. Lightly sketch, with blue pencil, the entire drawing on a sheet of paper perforated to fit the drawing table. Use positive instead of panchromatic film, so that these lines will not be recorded in the picture. Now place the sketch on the camera easel and run off about two feet of film. Then start inking in the drawing, stopping every moment to expose a frame or two of film. Just how much inking to do between exposures can be determined by calculation of the amount of time that you wish to elapse during the development of the drawing on the screen. Assuming that this time is ten seconds and allowing sixteen frames to the second, there will be 160 frames altogether. If you elect to make single frame exposures, you should do about 1/160 of the drawing in each interval. If you made two frames at each exposure, you should do about 1/80 of the drawing in each interval. Of course, in this case, even speed is not important. When the entire picture has been inked in and photographed, run off about two feet of the completed picture.

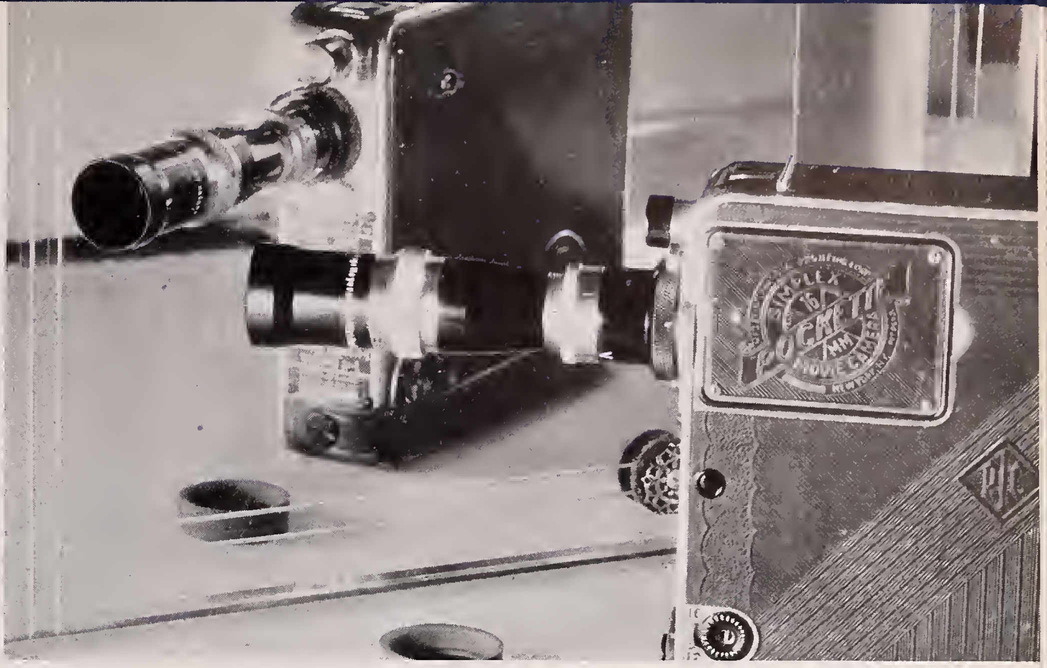
Now for real animation—let us assume that a comic face has been drawn in the above manner and that you now wish to bring it to life—to make it wink an eye. In the early days of animation, a separate and complete drawing was made for each exposure of the camera. It was soon learned that, by combining paper and clear celluloid, better results could be secured and much time saved.

Take the drawing, which has been completed and photographed, to the drawing table and place it on the pins. Lay over it a sheet of celluloid and make a careful and accurate tracing with black ink, covering every line except the eye which is to wink. Now lay aside the celluloid, place a paper over the drawing and draw in the eye exactly as it appears in the original. Number this 1. Lay it aside and place another sheet of paper over the drawing,

[Continued on page 166]

Wide World

The latest model vertical camera for 35mm. film animation



New telephoto lens made by Hugo Meyer for the Pockette

Victor ■ The well established Victor line receives an important addition with the announcement by the Victor Animatograph Corporation of Davenport, Iowa, that a sound head for 16mm. sound on film will be available shortly. A compact unit measuring 4″x6″x3″ can be attached to silent machines now in use. It is necessary to change the speed of the projector from sixteen frames a second to the standard sound film speed of twenty four frames a second. It is said that the new Animatophone has a remarkable frequency range and that the reproduction is very clear and natural. The volume of sound as well as the intensity of light can be varied to suit all conditions from home projection to auditorium use. Provisions will be made for the addition of both continuous projection attachments and 1600 foot reels. ■ A new aid to steady pictures is offered in the Cama Cane, introduced by Victor. It is a unipod in the form of a cane, the handle of which is equipped with a removable standard tripod screw. A telescoping section permits the height to be adjusted as the user requires, and a tilting device adds to its flexibility. ■ The Eye Easy Editor provides an easy and practical means of viewing films when editing. Combining a rewind, splicer and small projection lamp, this editor permits the user to do his job with a minimum of effort. The frames can be projected right side up on any surface which reflects enough light to serve as a screen. A special camera is available for making enlargements of the frames projected by the editor, thus this device can serve both as editor and enlarger. ■ Captain Donald B. Oliver, whose colorful career in the motion picture field is well known to many in the industry, has recently joined the Victor organization as a special factory representative throughout the eastern territory. ■ To add flexibility to the Victor projectors, two new models are being announced. Model 10C will be adaptable for use either on 32 volts or 110 volts. This will solve the problem often encountered on farm lighting systems or other home generating plants. Model 10E will handle voltages from 105 to 250 and is expected to find wide use in foreign countries where there are many different line voltages. Easy conversion from one voltage to another will be accomplished quickly by a built in variable resistance.

Answers the query "What's new?" for amateur and dealer

New Weston ■ The Weston Electrical Instrument Corp., Newark, N. J., the manufacturer of the Weston Universal Exposure Meter, has developed a new meter for cine use. A direct reading dial with easily noted calibrations is lettered for standard cine lens stops. It is small and compact and the case forms a handle when the meter is opened for determining exposure. It will be found particularly easy to use in the ranges of low light intensity.

Solite reduced ■ Because of the great popularity of its three unit lighting set, the Solite Sales Company, 1373 Sixth Ave., New York City, has reduced the price from $50.00 to $42.50. Further interesting developments are promised for next month.

Special tele ■ A telephoto lens is now available for the Simplex Pockette movie camera. The lens is a member of the famous Tele-Megor family, having a focal length of three inches and an aperture of *f*/4.5. Further information may be obtained from Hugo Meyer & Co., 245 West 55th St., New York City.

Cincro ■ A new compact and efficient sound head has been announced recently by Audio Patents Corporation, Hotel Victoria, 7th Avenue at 51st St., New York City, for use on standard makes of 16mm. projectors. An improved and simplified optical system is said to give this device reproducing qualities which set new standards. Because of its unique construction, no metal parts in the sound head come in contact with the sound track, thus assuring its long life.

Maintenance kit ■ Cleaning, oiling and humidifying solutions, together with all material necessary for their proper application to film or equipment, are available in a new, handy kit devised by H. O. Bodine and Associates, 3203 162nd St., Flushing, N. Y. The kit contains a lens cleaning solution and applicator as well as a bottle of special film cement. The complete outfit, called the Cine Care Taker, is sold as a unit, packed in a neat box ready for use. Solutions and other material attractively bottled and packed are sold individually under the [Continued on page 170]

News of the industry

Enjoy MOVIES *at th*

Most popular of all 16 mm. cameras

CINÉ-KODAK K

Ciné-Kodak K, complete with carrying case, costs but $110 with f.3.5 lens; $150 with f.1.9 lens. Your choice of colors—black, blue, or brown.

THERE are more Ciné-Kodaks K in use throughout the world than any other 16 mm. movie camera, regardless of price.

Its amazingly easy operation is the reason beginners prefer it. Its versatility is why more experienced movie makers select it.

You can sight Ciné-Kodak K at waist-height or eye-level and in the latter position you don't have to remove your hat. Equipped with either the *f*.3.5 or *f*.1.9 lens, even indoor movies are easy to make. These lenses are instantly inte changeable with each other or with any of fou telephoto lenses or the *f*.2.7 wide angle len

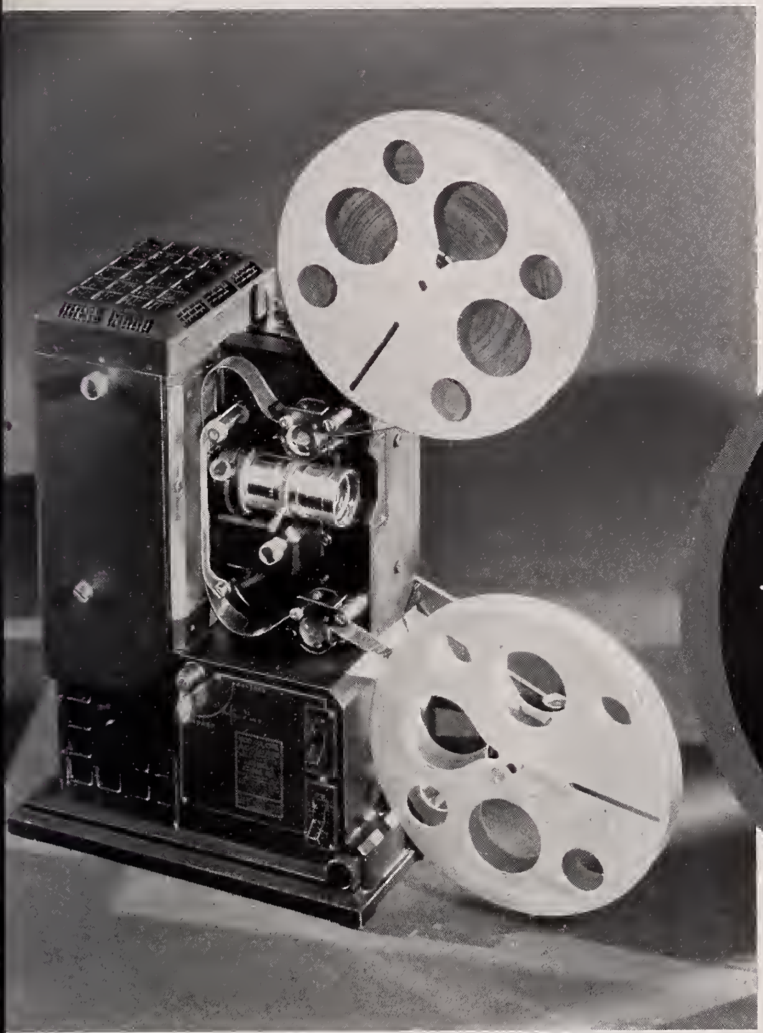
KODACOLOR INDOORS

With a Kodacolor Filter on its *f*.1.9 lens an loaded with a roll of Kodacolor Film, it mak full color movies on dull days as well as brigh and even indoors with the help of Kodaflecto

You'll never experience *all* the thrills hom movies offer until you own Ciné-Kodak K.

EASTMAN KODAK COMPA

e BEST *with the* "K's"



Both Kodascopes K-50 and K-75 are smartly styled, compact, and exceptionally sturdy. K-50 costs but $175; K-75, only $200; carrying case for either, $15 additional.

The new and remarkably brilliant

KODASCOPES K-50 AND K-75

NEW 500-WATT AND 750-WATT PROJECTORS

OUR best movies can't look their best unless your projector is powerful enough to them full illumination. That's just where e new Kodascopes excel.

K-50, for instance, has a 500-watt lamp produces exceptional screen brilliance. It is superior projector for normal home use.

K-75, with its special 750-watt lamp, is by the most brilliant of all home movie pro-rs. It is the one projector that assures an ideal showing before groups in classrooms, public halls, and auditoriums.

BRILLIANCE PLUS CONVENIENCE

Room light and Kodascope light alternate automatically on a single switch. Most important operating controls are on one centralized panel. A high-speed motor, with tension brake, rewinds 400 feet of film in less than 30 seconds. See these remarkable new Kodascopes at your Ciné-Kodak dealer's.

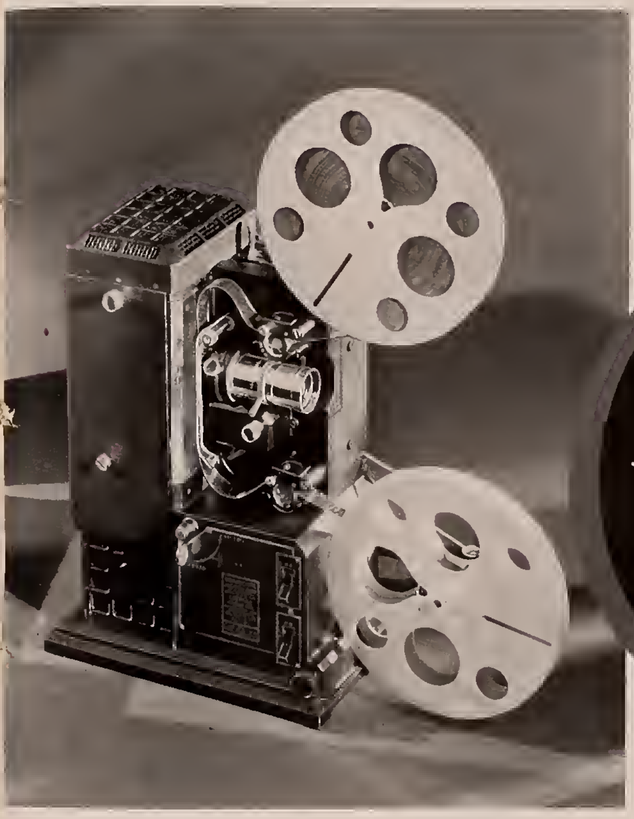
Rochester, New York IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK

Enjoy MOVIES at their BEST with the "K's"

Most popular of all 16 mm. cameras

CINÉ-KODAK K

Ciné-Kodak K, complete with carrying case, costs but $110 with f.3.5 lens; $150 with f.1.9 lens. Your choice of colors—black, blue, or brown.



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With a Kodacolor Filter on its f.1.9 lens and loaded with a roll of Kodacolor Film, it makes full color movies on dull days as well as bright, and even indoors with the help of Kodaflector.

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EASTMAN KODAK COMPANY, *Rochester, New York* IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK

Wasted wisdom

DR. KINEMA

The gloomy doctor presents counsels but expects little

IT is not that I pretend to be a prophet, nor is it because I wish to be thought a Jeremiah, that I venture upon the delicate task of sounding a warning note to the new crop of film shooters who fly the coop for the first time during the spring season every year. The fledgling is at a dangerous age in amateur cinematics and faces many trials and pitfalls. But so great are the rewards of survival that I feel warranted in my grave warnings against the pitfalls, even though they may sound a trifle gloomy. Many spring seasons have come and gone since I shot my first film, and a shocking array of humidor tins adorns my study. As I regard these rows and rows of tins and recall what lies within them, I become conscious of my duty to my fellow amateurs—my duty to point out the danger signals in their path.

May I confide to you, dear beginner, that the number of four hundred foot humidor tins on my shelves is nothing less than a scandal. I blush when I confess to you that there are seventy of them, a figure which I am obliged to name since, were it not mentioned, the force of my warning would be lost. Within those tins lie several thousand feet of film which, by no stretch of the imagination, can ever serve any useful purpose. Indeed, I fear that they may exert an opposite effect, for in the years to come it will become somebody's duty to look into these tins in order to determine what on earth I put into so many of them. When the unidentified firemen's parade, the unknown statue, the untitled golf course and the host of other uninteresting, unimportant and unknown scenes are discovered, this somebody is going to form an unfortunate impression of me. This is what I would save you, gentle beginner, for you must realize that every film you make will be saved since, unless you are of Spartan blood, you will not possess the moral stamina to cast the worthless ones into the ash barrel. Were you to find it in your heart to take heed of my experience, you will save money, your present reputation and trouble in the hereafter—but I fear that you will not.

There is no need of suggesting that you read the manuals which accompany your camera and projector. Beginners rarely read these but, after you have operated your camera and projector for a long time and have squandered money and nervous energy, you will read them and will observe how you could have saved both.

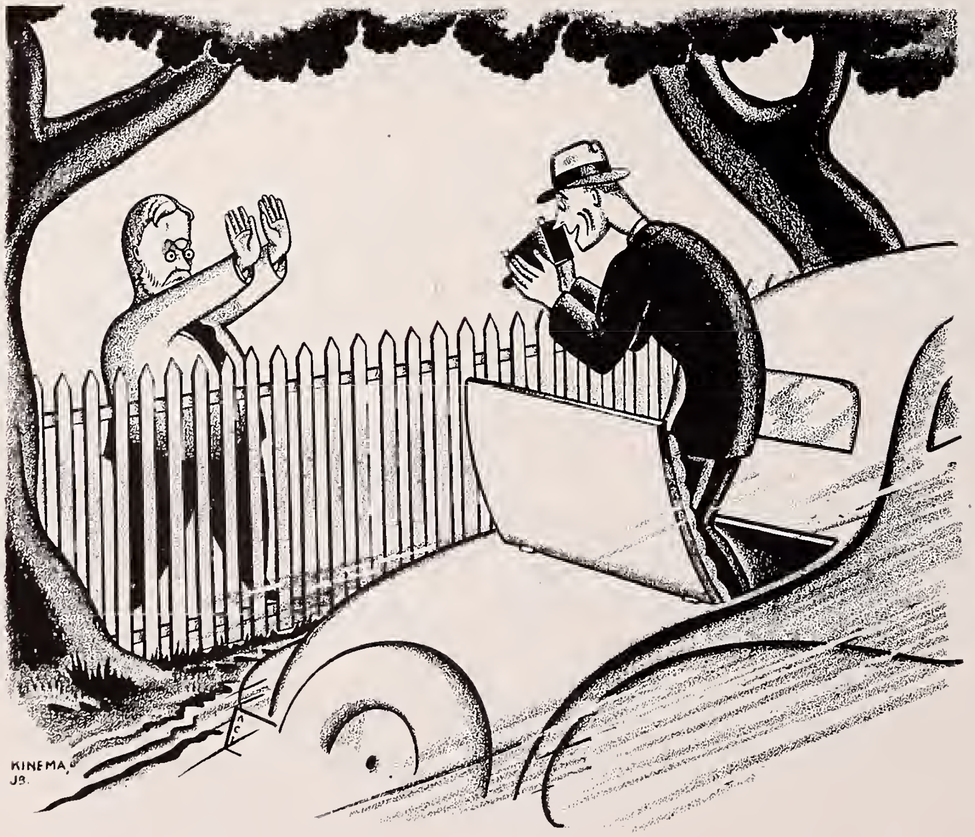
There is no need of suggesting to you not to photograph reels of houses, monuments and cathedrals, which usually stand stock still, being entirely non cinematic. They can be photographed with a still camera more successfully and at less expense than they can with a cine camera; but this will make no difference. There may be nothing about them that is moving, but no power on earth will induce you to refrain from making a moving picture of them. You must make up your mind to throw away considerable film on this obsession.

There is no need of suggesting that you refrain from "playing" your camera all over a large scene as you would a hose. There is an irresistible urge with all of us to do this and to do it briskly, squirting the scene thoroughly. To save film, we usually hurry the squirting process and we call this "panoraming." I hesitate to say how many of your audience will have their eyesights ruined by this sort of thing. The manual will tell you to "panoram" very slowly, but what's a manual among cathedrals and beautiful landscapes? When you have wasted enough money you will realize that you should rarely "panoram." If the "panolust" is too much to resist, then the only palliative is to make panoramas very slowly and smoothly. Some extremely gifted and expert cinematographers have been known to make panoramas successfully.

It will do little good to suggest that you refrain from taking pictures from a moving motor car. You will insist upon doing it and your reasons will be sound and convincing. But you will waste a lot of money and permanently injure several more eyesights, after which you will read your manual and learn for the first time that it cannot be done, at least not under ordinary conditions.

It is almost useless to advise that you edit your film and especially that you cut out and throw away the perforated tip ends. These perforations will

Dr. Kinema protests against shooting from a moving car



flash on the screen and surprise your audience and spoil the effect of your picture; but you would a thousand times rather that this occur than to cut off three inches of the tail end of a film before you splice on the next one. The same remarks apply to the black spaces where the button on the camera got pushed somehow and started it.

It is equally futile to warn you to refrain from taking very distant objects which barely can be detected in the finder, since these objects will be visible to your eye and, therefore, you will be certain that they will look as well on film. There may be some pretty mountains in the scene and there may be a little boat away off in the dim distance but, when you come to screen these shots, you will be surprised to find what a lot of foreground and sky there is in this world. Your pretty mountains will be minute rises on a murky horizon, and your boat will be taken for a slight defect in the surface of your projecting screen. You will throw away any amount of film on this little diversion, after which you will read your Movie Makers and learn all about how you could have avoided it.

It is love's labor lost to advise that you give closeups preference. They usually are the most interesting scenes and they likewise usually appear best on the screen, but you will not be able to believe this. The long range stuff will overpower you and you will throw away film like a drunken sailor until a day comes when you will idly pick up *Making Better Movies* and find that you could have saved it all.

Do not, under any circumstances, put titles in your films and never permit any one to tempt you to put dates on any of them. If you fall for this sort of stuff you may make your films interesting records in a surprisingly few years. Faces, clothes, hats and persons change rapidly. Records of them are always interesting, especially when the dates are given, but this would be horribly non "beginnerish."

Never permit yourself to break down the barriers and undertake any manual work on your film, such as arranging the scenes so that they will tell a more or less sequential story. This would require cutting and splicing a few scenes and of course you never could learn to do it, notwithstanding the number of "lunkheads" who are doing it. Be yourself, a real beginner with backbone, take the raw film just as it comes from the processing station and project it in little, short, one hundred foot hops. It will test the stamina of your audience, keep you busy most of the time taking out and putting in reels and will do a real job of wasting everybody's time.

All of these diseases must run their course, for there seems to be no certain inoculation and no sure cure save time. But if you are hardy you will survive, and one day a bright light will dawn on you and you will begin to read seriously your instruction book and the back copies of Movie Makers. Then, gather your accumulated tins of film, make a date some evening with a respectable splicing machine and build a good film from the sporadic, successful scenes of your early work. You may start simply with such general title ideas as *Here and There* or *In the Summer*. Write titles for the more important scenes and send these to any of the firms that make titles. When they come back, splice them into the film in their proper places and you will be struck dumb by the results. You will be a better human being, your friends will resume their affection for you and you will have discovered the most wonderful anti depression tonic known to science!

A glimpse at next month's MOVIE MAKERS

■ Herbert C. McKay will discuss using small, still cameras. This experienced writer and technician offers many valuable hints.

■ Rexford W. Barton, ACL, writes on cloud shooting, summing up years of experience with this ever present but fascinating subject. Every movie maker who has filmed clouds—and this is just a way of saying all movie makers—will find his article useful and entertaining.

■ James W. Moore, ACL, has written consuls general of all foreign countries where filmers are likely to travel and has compiled the latest authoritative data on customs regulations affecting amateur equipment and film. This will be presented in a concise article, important for future reference.

■ George Dyer, ACL, offers a new plan for European travel pictures. His suggestions are very different from those of previous writers but he is able to prove the validity of his ideas with several reels of films.

■ Lynwood M. Chace is a successful producer of professional short subjects, the type of commercial film that is closest akin to amateur work. In an article on finding the unusual in material that might seem prosaic to the non movie minded, Mr. Chace cleverly tells of amusing achievements that could be emulated easily.

■ Articles on new equipment which we are not now at liberty to discuss will tell you of some sensational developments in movie making tools, while something new to make and many new filming suggestions will be found in *The clinic*. Other departments offer the latest news.

DULL LIGHT INDOORS

FAST ACTION OUTDOORS

Kodak Pupille

Makes needle-sharp "stills"

Take Kodak Pupille along with your movie camera...for brilliant "stills" of action shots, indoor snapshots by daylight or artificial light. Critically sharp exposures, capable of great enlargement.

This unusual camera has Schneider Xenon *f*.2 lens and Compur shutter with speeds to 1/300... their effectiveness carefully guarded by rigid, precise construction. And now Kodak Super Sensitive Panchromatic Film is available, to make Pupille performance nothing short of *sensational.*

Full Complement of Accessories

You'll marvel at Pupille's compactness, its full complement of accessories—the precision-cut spiral mount that extends with such easy smoothness, the built-in depth-of-focus scale, the attachable range finder.

Kodak Pupille makes sixteen 1 3/16″ x 1 9/16″ exposures on a roll of No. 127 (vest pocket) Kodak Film. It costs but $75 with strong cowhide case, the range finder, camera foot, cable release and two color filters. Ask your dealer.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Film forum ■ One hundred and ninety enthusiasts attended the organization meeting of the Cinema League of Philadelphia, a new group recently formed in that city for, according to their literature. "the betterment of motion picture photography." Besides offering activity to the amateur cameraman, the club proposes to carry on studies and creative activities in related fields, such as direction, lighting, scenario writing, makeup, editing, set and costume designing. Officers and committee chairmen were elected at the first meeting as follows: Raymond S. Aarons, president; Douglas Eiseman, vicepresident; Richard Bishop, treasurer; L. Willard R. Swire, secretary; J. Lawrence Cushmore, chairman of the board of directors; Courtney Franklin, stage committee; Edwin Rusin, technical committee; Edward Develin, program committee; Eric M. Knight and Elsie Finn, direction committee; Dr. William Magee, scenario committee; George Scher, publicity committee; Richard Pough and Herbert L. R. Swire, membership committee. A documentary film of Philadelphia has been selected as the first production of the group, following a filming plan submitted by Mr. Knight. Amateur movie makers, or those interested in the related work being sponsored by the Cinema League of Philadelphia, may get in touch with the group by addressing a letter to Mr. Aarons, in care of the Amateur Clubs department of MOVIE MAKERS.

In Portland ■ Eight millimeter equipment and films were demonstrated and discussed at a late meeting of the Portland Cine Club, in Oregon, by Mr. Muntzel, a representative of the Eastman Kodak Company. He added further discussions of editing and titling methods and screened a recent film of the Olympic Games. The other feature of the same program was a screening of travel films of Italy and Egypt, made by S. V. Downs.

Kansas ■ Standing committees during the coming year for the Kansas City Cinema League have recently been announced by president E. M. Critchfield, ACL, as follows: H. J. Snodgrass, programs; A. W. Lewis, membership subcommittee; T. Paul Humphrey, ACL, production; Lloyd Thompson, ACL, technical; Mrs. W. B. Carswell, ACL, scenario. A special committee has been working with the Kansas City Chamber of Commerce on a civic production.

League service ■ So that there may be a full understanding of all League services, at each of the monthly meetings of the Berkeley Amateur Movie Club, in California, one of the members will give a brief talk on some particular advantage of membership in the Amateur Cinema League, in line with this club's policy of making each club member automatically a member of the League. The Berkeley group has adopted a standard outline for each program which will include, besides the above discussion, a short talk on a timely technical subject by a member, a similar discussion by a professional technician, screening members' films and a critical discussion of them.

Boston contest ■ With first award going to *Pipe Dreams*, by Joe Dephoure, ACL, and Eddie Atkins, ACL, second award to *What Price Dirty Dishes*, by Leo Green, the contest of the Boston Cinamateur Club has come to a happy conclusion. Specially prepared leaders announcing the awards were given as prizes to the winning entrants, thus stressing the honor of successful filming rather than a competitive feeling for monetary or equipment prizes. Other films entered in the contest were *Dennisport Bathing Beauty Contest*, by Thomas Patten, ACL; *Wild River*, by Henry C. Shaw, ACL; *Mistaken Identity*, by John McHugh, ACL, John Reddington and Leo Jennings. The judging of the contest, on an informal basis, was conducted by Frederick G. Beach, ACL, technical adviser, and James W. Moore, ACL, club and continuity consultant, of the League's staff.

Whiteface ■ In Saranac Lake, N. Y., the Whiteface Mountain Camera Club has been organized under the guidance of Hyman Weiner, ACL, for the promotion of an appreciation of Adirondack wild life, sports and nature scenes. Membership will be open to both still and cine cameramen, and it is planned to organize a high school section under the leadership of Mrs. Eileen Benham, principal of the senior school. Mr. Weiner will serve the new club as president, with Cornelius J. McCarthy, treas-

[Continued on page 167]

Boston Cinamateur Club

Filming "Murder by Telephone," made by Boston amateurs

Low Cost Movies for
your friends

Tell them about Ciné-Kodak Eight
—the $29.50 camera that makes 20 to 30 scenes on a $2.25 roll of film

THERE'S one big reason why more of your friends aren't movie makers. Expense. Not every one can afford the many extra advantages of 16 mm. equipment. So tell them about Ciné-Kodak Eight.

Despite its low cost of $29.50, Ciné-Kodak Eight is a real movie camera. And it makes twenty to thirty scenes of clear, sparkling movies . . . *all on a $2.25 roll of film.* As there is no extra charge for processing, this brings the cost down to as low as 10 cents a shot.

Ciné-Kodak *EIGHT*
Eastman's *New-Principle* Movie Camera

TWO MODELS

Ciné-Kodak Eight, Model 20, is equipped with Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, automatic footage indicator, eye-level finder; costs but $29.50.

Model 60, a most beautifully finished movie camera, has an *f*.1.9 lens interchangeable with an *f*.4.5, 1½-inch telephoto lens; costs $79.50, including carrying case. Kodascopes Eight are priced at $22.50, $34.50, and $75.

See them at your Ciné-Kodak dealer's. And send your friends to see them, too. Eastman Kodak Co., Rochester, N. Y.

If it isn't an Eastman, it isn't a Kodak

BROOKS PRODUCTS
for MOVIE MAKERS

SCHNEIDER XENON $f/1.3$
Superspeed lens for 16mm. cameras. 12 times faster than $f/4.5$. Unsurpassed for poor light. Highly corrected. $75. Other Schneider lenses, 3¼ to 4" focus, $37.50 and up.

TRIAX TRIPODS
and tilting and panoram top . . . light, compact, strong, rigid. $5 and up.

RAMSTEIN-OPTOCHROME
Optical glass filters. No gelatine used. Graduated and plain color. $2.60 and up.

SCHEIBE EFFECT FILTERS
As used by professionals for the varied effects as seen in the theatres. $3.00 and up.

BADGLEY FILTER HOLDER
Fits all lenses 1⅝ and smaller. Grips firmly, adjusts to any position. $2.85. Specially priced with Ramstein Filters.

AUTOMATIC DISSOLVE
For "fadein," "fadeout" and double exposure work. Professional results obtained with ease by any amateur. $27.50.

FOCUSING PRISM
Ground Glass. A certain method of focusing cine lenses in place on the camera. $6.00.

PRACTOS EXPOSURE METER
Combination cine and still gauge—compact, simple. With case, $5.75.

GRACOPHOT
A combined Exposure and Distance Meter. A most scientific and highly sensitive meter. In leather case. $12.00.

NORTHEAST TWIN REFLECTORS
Provide brilliant, superactinic illumination. $6.00 and up.

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Satisfaction guaranteed or money refunded.
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TWO NEW TRAVELOGUES
Have you been to New York?
Have you been to Bermuda?
Have you seen our films—
"NEW YORK—THE WONDER CITY"
—and—
"BEAUTIFUL BERMUDA"
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Beautiful Photography —— Perfect Prints Guaranteed
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from "Heat Waves"

USE METAL LETTERS
FOR TITLE MAKING
Send for Price List of Capital and Lower Case Letters.
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

By the big dome

[Continued from page 144]

to lean one way or the other on the screen. Watch this point especially when using a wide angle lens.

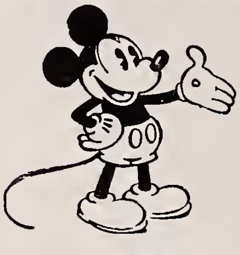
Of course you will go to Mt. Vernon and, after you have obtained the post card view of the east front for a title background, take a back lighted shot diagonally through the row of piazza pillars. In recording the devout people before Washington's tomb, be sure to frame it with the monuments of the other members of his family on either side in the foreground. As the visitors retrace their steps to the Mansion, they should be taken as they pass up the lane by the coach house and the row of quaint outbuildings. Before leaving Mt. Vernon, record the crowds coming and going by the west front, including in the scene the details of the doorway and the pillars of the covered runways on either side which connect the main house with the two sets of servants' quarters. The boxwood hedges in the garden offer charming opportunities for shots of your party passing through the opening.

If you are in the Capitol on Saturday and can spare the afternoon, by all means run down to Fredericksburg, Virginia, and see "Kenmore," the former home of President Washington's sister. There is no fixed sign to guide you to the house, but at the side of the main street stands an old darky in a long black coat who wears a top hat, which he doffs to the occupants of each passing car, before pointing the way with his cane. We hope that students of the local Normal School are still dancing the minuet in Colonial costumes on the lawn as we found them, and that Mammy will again serve tea.

The white marble of the amphitheatre at Arlington will test your judgment of light values to the limit. See if you can follow the members of your party around the semicircle of blazing pillars of the interior, and end with the rostrum in such a way as to show the details in the shadows under the arch. There was bright sunlight and, at thirty two frames which we used for this, the only panorama of our trip, $f/8$ with a 5X filter did the trick for us. The new tomb of the Unknown Soldier had best be taken in the morning from a point near the bottom of the steps leading down *from* it toward the city, in order to show the balustrade leading up to the Marine guard marching, always at attention, across the top.

The Lee mansion should be photographed in the morning, but the view of the Lincoln Memorial from the lawn with the stream of traffic coming and going across the Arlington Bridge is better in the late afternoon. Here is a chance to use telephoto lenses.

CINE ART FILMS



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A NEW SERIES
of
100-foot
MICKEY MOUSE
16mm. Cartoons
Each reel contains but one subject
Write for our new general catalogue listing six hundred films
HOLLYWOOD FILM ENTERPRISES, Inc.
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CINE ART FILMS
Be sure this trade mark is perforated into the main title.

ENO'S
ART
TITLES

NOT 1 IN A 1000
starts his films properly. First impressions count! A picture that unreels under the unfavorable handicap of a poor start predisposes the audience to apathy and boredom. . . . An Eno hand-lettered title assembly spliced in to introduce your film and consisting of high-grade, double exposed titles with appropriate backgrounds, dissolves and fades, will enhance the quality of your performance and get you off to a good start.
INTRODUCTORY OFFER FOR TITLE ASSEMBLY........$5.00
ANOTHER SPECIAL OFFER . . .
Send along your reel for Editing together with $5.00.
SEND $1.00
and copy for 4 Titles consisting of no more than 8 words each. Moderately priced. the above titles are typically Eno in quality.
RALPH R. ENO
America's Pioneer (16mm.) Art Titler and Film Editor, Charter Member ACL
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, New York

Possibly the most interesting object, and at all events the greatest test of your abilities as a photographer, will be found in Saint Gaudens' statue, often called *Grief*, in Rock Creek Cemetery. Here, for once, you may forego action because the shrine itself, and more especially its setting, calls for quiet contemplation from any one seated in the semicircle of marble benches before it. If you take nothing else, don't miss this, probably the artist's best work. The dark, very slightly weather beaten bronze of the inscrutable hooded face, shaded by the circle of cedars, presents a pretty problem in exposure and lighting. Because the light was a bit hazy, we studied it for nearly an hour about noon and finally solved it, at least to our own satisfaction. We took long shots at *f*/5.5 with a 2X filter and, finally, several closeups of the head with the two inch lens at about thirteen feet, *f*/2.9 with a 5X filter—the light had faded to cloudy bright. Properly edited, these shots will cap the views of your trip.

Getting the games

[Continued from page 143]

A boat race, or crew practice, can be taken from an accompanying boat, likely to interfere and never quite steady, or from a distant point on the water, again too far or too unsteady, or from the shore, or, best of all, from a bridge which spans the actual course. It is possible to do much of the essential work some time before the event, even several days before, as, for example, views of the crew taking out the shell. By special arrangement, the cameraman can take the place of the "cox," and show pictures, made from the boat itself, of the rhythm of the oarsmen—always a very effective shot. It is well to make sure, however, that the clothes worn during practice are a perfect match for those that will be worn on the day of the race. It will never do to cut a closeup of white sweaters into a long shot of bare chests.

Crowd scenes at a boat race can be made an hour or so before the start, when the banks are already filled with early arrivals who have nothing to do with themselves. A good humored cameraman with a modicum of aptitude for cheer leading will have no difficulty in securing satisfactory "fake" reactions. Planted on a small tug, 100 feet from the bank or less, he calls the crowd's attention to his camera through a megaphone. "Listen, everybody! This is a newsreel we are making. Just act as if the race was on. Yell and point to them and wave your handkerchiefs. Are you ready? All right, everybody, here they come! Hurrah!" To the crowd this is all fun, and they will invariably respond. The distance will obliterate minor discrepancies; the editor's scissors will do the rest.

WESTON ADDS
MODEL 627 EXPOSURE METER
for motion picture use

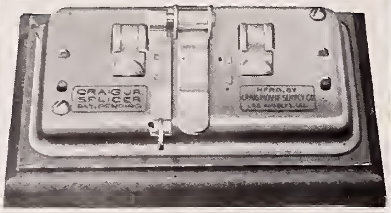
WESTON has perfected a new aid to better movies, a direct reading Ciné Exposure Meter. All you do is sight it at the desired scene. Its *PHOTRONIC (light sensitive cell) measures the light value instantly. The correct aperture in F's, for standard film at the common 1/32 speed, is read on the meter scale. Simple tables are furnished to translate for other film emulsion or shutter speed.

No carrying case is needed as the self-contained folding cover provides complete protection. When in use the cover serves as a handle. And the meter is extremely compact, yet sensitive and rugged so as to assure lasting accuracy.

To truly appreciate the care with which every part has been designed and manufactured, and to realize the practical value of this addition to the Weston line, you should see and handle the Model 627. Your dealer will be glad to give you a demonstration. Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

* PHOTRONIC—a copyrighted name used to designate the photo-electric cells and devices manufactured exclusively by the Weston Electrical Instrument Corp.

WESTON
Exposure Meters



CRAIG JR. SPLICER

$5.00

Craig Jr. Splicers are accurately constructed to enable you to make perfect, straight splices that will run smoothly and noiselessly. A piece of equipment that will give you years of trouble-free service.

Combination Craig Splicer with two Thalhammer Silent Rewinders, on 32 inch laminated non-warping board. Priced at $25.

●

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TITLES

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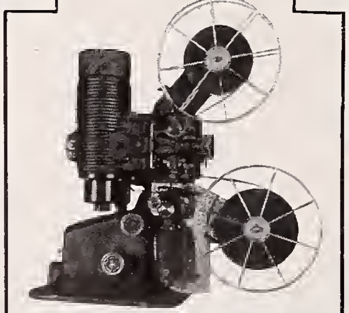

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To sum up, a film of sports events consists of three ingredients: (1) bits of the actual event, which positively must include the actual finish; (2) closeups of the successful participants, both posed and in action, which can often be shot by arrangement on a previous day or shortly before the performance; (3) crowd reactions, which do not always have to be made the same day or at the same spot. The rest is a matter of skillful editing and vivid titling.

Let 'er rain

[Continued from page 145]

window, but necessitated using a lens stop of *f*/2.5 even with supersensitive film.

"Next," said C-S consulting his list, "we must make some shots of cattle."

The older boys led them to a feeding pen behind the barn where they found eight bedraggled cows standing in the lee of a much gnawed haystack. The "set up" was made from inside the barn so that the wide door with its dripping eaves would frame the scene. The light meter called for an aperture of *f*/3.5.

The Click-Shutters, having discovered the value of closeups, made a second shot with the three inch lens, focusing the camera on the profile of a resigned, cud chewing old bossy. As though aware of her momentary stardom and with a bovine flair for comedy, the cow slowly shook her soaking poll, stretched her querulous muzzle toward the camera and gave voice to a hopeless "moo-ooo." Even without the perfection of the sound effect, that shot has always been good for a laugh at every showing of the film.

"We got a couple of little colts," volunteered one of the boys. "They's awful cute," assured the other. So the colts were next in order of the filming.

They were found with their mothers in a large box stall. A narrow door divided into a top and bottom half led to the paddock outside. C-S stationed his camera in the stall so that he could frame the doorway and the rainy landscape beyond. The mares were led into the paddock out of range of the camera. The reflectors were arranged to give some light just inside the door where the colts were standing, eyes glued on their deserting mothers.

The picture of these ungainly little fellows looking out on a rainy world, jerking their soft muzzles back from the drip off the eaves, was as eloquent of a thwarted desire to go out and play as was the picture of the children in the farmhouse.

Filming continued while the mares were led inside. The second mare was stopped in the open doorway, for better lighting, and her colt went immediately

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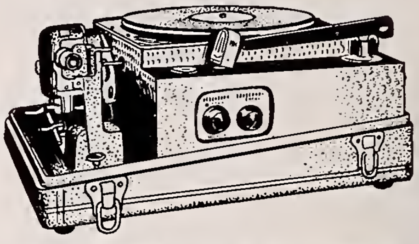

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about getting his supper while the farmer's boy produced a dirty lump of sugar as a reward for the mother. The lens for this shot (C-S had used one of 15mm. focal length) was set at *f*/2.

While Click-Shutter was dismantling the colt set, his wife called to him.

"Oh, I've found them. Ducks in a mud puddle! Little yellow ones, too!"

The next shot was one to try patience, but the final edited result was a masterpiece of splashing humor. The camera was set up at one side of a large puddle while the mother duck and her brood were herded out of range of the lens. One of the boys spread a narrow trail of grain right down to the water's edge.

After numerous false starts, the mother led her procession of ducklings along this muddy path, stopping here and there to retrieve a tempting bit. At the water's edge she hesitated, looked back as though counting her numerous progeny and boosted the stragglers into the water. Then she sailed forth herself into the rain pocked safety of her little lake.

The final shot made that day was of the milk herd returning to the barn. The camera was placed in a position below a ridge in the pasture so that the cows would file across a skyline background. The two boys belabored the hindmost as they brought up the rear and their coats whipped in the wind as they bent against the storm. C-S used a normal one inch lens for this shot and stopped down to *f*/4.5 to gain the silhouette effect he wanted.

He knew enough not to "panoram" his camera for this sort of semi closeup. "Let 'em pass out" was one of the rules he and his wife had discovered after their early efforts to follow all action for as long as possible. Just before the troupe did "pass out" of the picture he slowly stopped down the diaphragm of his lens. He knew that it would make an effective fade out for the end of the film, and it did. He also knew that such a method works very well on a dull day, because the smallest opening of the diaphragm under these conditions doesn't let in enough light to affect the film. He wouldn't have tried this on a bright day because the small diaphragm would still let in enough light to make a picture.

On their way home, Mrs. C-S bewailed the fact that they hadn't taken "any shots of a farmer's horse and buggy plodding through the mud, nor any of those pictures at the lake with the rain putting patterns on the water, nor closeups of sprouting flowers. And we didn't see a rainbow!" she concluded.

It wasn't until some time later that they got their rainbow. It was made on ordinary film without a filter. To have used the filter would have bleached out the red of the bow, leaving nothing on the film. Also, and this is important, the diaphragm of the lens was set for a stop and a half smaller than the meter read-

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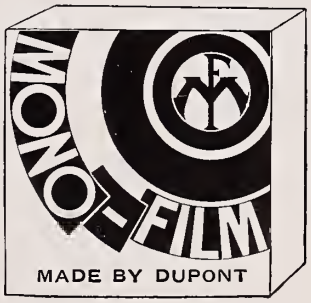

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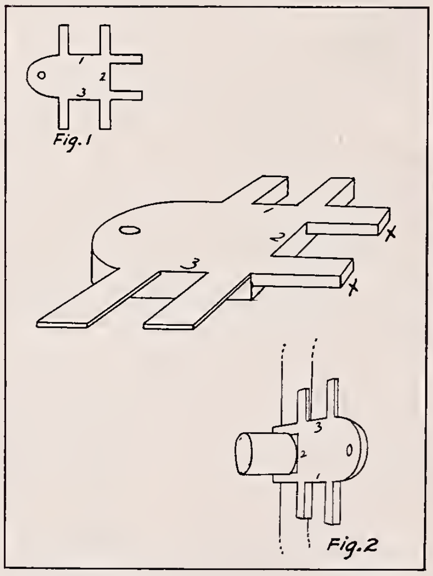
ing called for. It made the foreground very dark, but it gave a corking picture of the bow and the clouds behind it.

As the Click-Shutters went to bed that night, Mrs. C-S remarked, "Oh, I hope it rains next Sunday, because I've got lots of ideas for a town film, and the rest of the movie club will all be trying to scoop us after they've seen this film, unless we scoop them first."

The clinic

[Continued from page 147]

the lens shoulder is some distance from the casing of the camera. Procure a square piece of brass plate, about four inches by four inches, and just a little thicker than will fit between the lens shoulder and the casing, and cut it as shown in figure 1, this page. File two of the fingers "X" until the "polyshim" will slip down between the lens and the camera as shown in figure 2. This should be a tight fit so that when the lens is screwed snugly it will be focused at one foot. The entire procedure is then repeated for a two foot and three foot distance, first focusing the camera carefully for each distance. You will then have a device which may be slipped behind the lens at any time and, when the lens is screwed up, the camera will be in focus for the determined distance. The "polyshim" can be numbered as shown so that the right thickness is easily selected.



A "polyshim" holds the lens of fixed focus cameras in a set position for close work

In the glass ■ The usual advice given one, when making a shot directly into a mirror, is to set the lens at a focusing distance equal to the distance from camera to mirror *plus* the distance from mirror to subject. This principle holds true of all plane mirrors, but when shooting into a convex or concave mirror, the case is different and all

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rules are off. The reason for this is that the spherical surface mirror bends the rays of light before they reach the lens and, in fact, may be considered as an extra element in the lens system, if we are to record the picture sharply as we see it in the mirror. Everyone has admired the well defined, miniature scene which appears in the kind of mirror sometimes used as a rear vision aid from the driver's seat in an automobile. In such convex mirrors, the entire landscape appears very sharp and finely etched and there is a great temptation to make a motion picture record of it. But do not focus as with an ordinary plane mirror. Indeed, the focus will depend entirely on the curvature of the mirror in question and had best be ascertained through some sort of visual focusing device. In one case the lens would have been set at infinity in shooting the scene direct but, when focused on the scene as reflected from the mirror, the setting was found to be three feet. The camera was about one foot and a half from the mirror, itself.—*Russell C. Holslag*, ACL.

Bali adventure

[Continued from page 148]

made splendid scenes. It was an excellent opportunity to use telephoto lenses, for they foreshortened the procession and enabled the camera to picture a screenful of activity. During the funeral procession and at the burning ground, telephoto, wide angle and normal lenses were used one after another in an endeavor to record completely the elaborate ceremony. The continual shifting of scene, obtained by varying the focal lengths of the lenses, gave us a variety of viewpoint that we could not obtain otherwise in the crowd.

All of my film was packed for the tropics. However, it is not necessary to carry a large supply of 16mm. or still film, since there are two good photographic shops in Den Pasar. Still printing and developing is well handled there.

In Bali, during the middle of the day, the light has much greater actinic value than at other periods. From ten in the morning until two in the afternoon, a smaller stop is advised. At other times, the light is comparable to that in this country. The great amount of green and the density of the shadows suggest the use of panchromatic film. Filters are advised for distant shots, but closeups are better without them. Color film can be used to greater advantage in Bali than almost any place of which I can think because of the beautiful colors and because of the bright midday light. The Balinese love of color has provided many suitable subjects.

I would like to keep Bali as a reservation to preserve the customs of a people who do not need our outside materials and inventions. I would like to keep it as a place where travelers might always film a life that is strange and different from our own. André Roosevelt, the producer of *Goona Goona*, is trying to promote such a plan, and I wish him great success. There should be one place in the Orient untouched by western industry. Bali is all that is left of the Orient that might be preserved as it was.

Closeups

[Continued from page 150]

percent success on the fishing but a grievous loss in the filming. In a river where muskalonge are as scarce as hen's teeth, he landed one, thirty seven inches long, his first "muskie" in eleven years on the river—and the camera was 100 yards downstream and out of sight. Here's a real chance for some "muskie" fisherman in the League to save the day for a fellow.

■ In a recent announcement by the Council of the Royal Photographic Society of Great Britain, Movie Makers was sincerely pleased to note the appointment of Sigismund Blumann, the genial and sensitive editor of *Camera Craft*, as a Fellow of the Society.

Film fish stories

[Continued from page 146]

and one never knows the instant it will leave the water. It is necessary, therefore, to keep the camera running, for there is nothing so disturbing as to see a fish make its debut in mid air. A jump is not convincing unless one can see His Royal Highness both leave and return to the water.

So many fishing films show everything but fish! It may take patient hours and a lot of film—but there must be fish! Most fish do not rise readily between the hours of eleven A. M. and four P. M., so don't waste time during this interval. Besides, the light is flat and uninteresting. The "evening rise" on open pools offers an opportunity for remarkable shots. At sundown, on warm nights, the fish come up to feed, and for half an hour, as insects drop from the trees, the rising fish turn the glassy pools into dynamic patterns of intersecting and ever widening circles. At this time of day the light is very tricky and the material one is dealing with very deceiving; so remember that smooth water reflects like a mirror and "white water" like snow. A good exposure meter is a great advantage and readings should be taken constantly, as the light diminishes very rapidly and things which are in shadow one minute are reflecting light the next.

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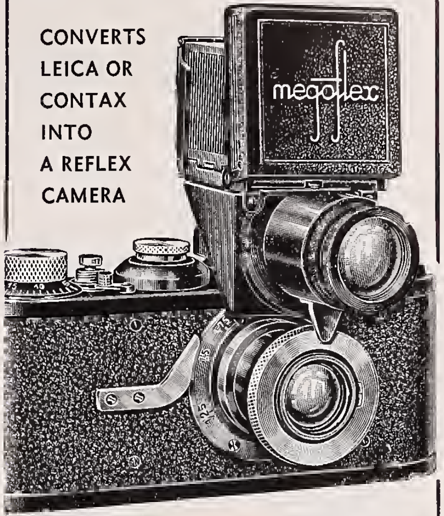

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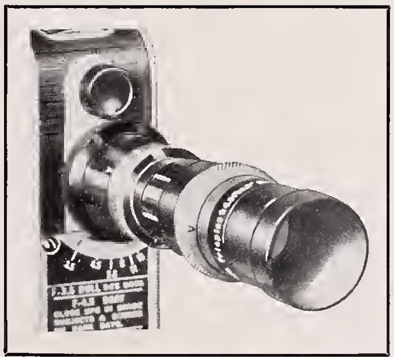

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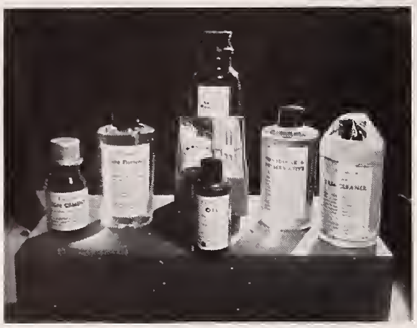

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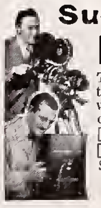

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Many waters are fished only with guides and they give opportunity for amusing continuity. All guides like to boast of or to deride the exploits of their "sports." Why not start a film with a group of them seated about a camp fire spinning yarns about the skill and idiosyncrasies of their particular "sport"? Show a closeup of each guide as he begins his story, then fade to the actual development of the tale. Try to express the character and point of view of each guide as the story progresses. The unfamiliar fishing tackle which arrives from the city each year is always a source of amazement to the guides, and the exploration of the contents of a tackle box will often furnish notes of comedy. Even the most ardent fishermen have to eat, so film your guide as he planks a salmon or trout and if you would have a delightful bit of comedy, tie the fish heads to a rock very near the water's edge and watch the "battle royal" the eels will put up to get them.

It is fortunate if the photographer is also a fisherman, for one who crashes through bushes and splashes through pools might just as well be left at home, for he will see no fish to film. If he has waders, let him put them on, for a variety of camera angles and the proper relation of light against dark can only be obtained if he is able to go where he will—which is often the middle of the stream. In pools with clear water and a light bottom, beautiful shots can be secured by climbing overhanging trees. One may have to wait a long time before the frightened fish will return to the pool, but the shots will be worth the discomfort involved. In shots like this, be very careful of halation. Shut the eyes almost tight and see if the water is sending shafts of light into the lens. If it is, change your position. At last, when the time comes to turn your face toward home, it will be with the pleasant and certain knowledge that whatever miracles you have encountered, you have also filmed—no one can call you a liar!

Animation advice

[Continued from page 152]

draw the eye as it appears when closed and number this 5. In a similar manner, make three other drawings of the eye. Number 2 will show the lid one quarter down; in 3, it will be half closed; in 4, it will be three quarters closed.

You now have six sheets ready, the celluloid and five drawings. Place number 1 on the camera easel with the celluloid on top of it and expose two frames. Then exchange number 1 for number 2 and expose two frames. Do the same with the others in numerical order until you have number 5 on the easel. Expose six or eight frames of this and then reverse the order of the drawings, exposing one frame of each as the eye opens. This will speed up the opening of the eye. Repeat the wink if desired, running off about a dozen frames of the eye open before starting the second wink. The same basic method may be elaborated for more complicated drawings. This sound like a simple and childlike proceeding but, as a first lesson, it will tax the patience of any beginner.

The trick of the thing is to so plan and prepare the work as to minimize the drawing and tracing as far as possible. Usually, one celluloid is made for the setting or scenery to serve throughout a scene. Be careful to keep the field of action clear to avoid crossing of lines. Other celluloids are used for all parts of the figures which are not in action for an appreciable length of time. Moving parts are drawn on paper. With the paper on the bottom and the celluloids superimposed above it, the complete picture is thus obtained.

All drawings should be filed away in order until the film has been developed and found satisfactory. The celluloids may be washed off and used repeatedly if the cameraman is careful to keep the surface free from scratches and abrasions.

Timing, which is the number of drawings to be made to show any given bit of action, is one of the problems every beginner must solve. It usually is possible to measure the elapsed time of any action either mentally or by experiment. For instance, it will be found that in fairly brisk walking, you will take about one pair of full strides a second. It will, therefore, require sixteen frames to complete this action. It is not necessary, however, to make sixteen drawings. Eight will be sufficient, making two frame exposures at each stop. Great care is, of course, necessary to make the drawings in such a manner that the action will be smooth and even. That is where the skill comes in.

To produce even a simple animated cartoon will require many hours of patient, spare time effort. To learn to draw properly a figure walking across the field is not the simple thing it may appear to be. But there are many ways in which the amateur can make animated films, even though he has no great ability as an artist.

A simple trick is to draw on opaque paper a caricature of one of your friends, leaving large round holes for the eyes. Draw, on a separate sheet of paper, eyes which are properly spaced so that, when placed under the face, they may be made to roll in an amusing manner. Photograph this combination, frame by frame, as the eyes roll around.

Here are a few general rules which apply to all animation. Before starting any action, run off a foot or two of film; it can be shortened in editing if necessary. Enough of the opening scene is needed to permit the viewer to grasp the subject before the action begins. Avoid too much action by confining it to one figure at a time whenever possible. The eye has difficulty in following dissimilar action on two parts of the screen at the same time. If hesitation is desired, shoot about six to eight frames without action. For a pause, allow fourteen to sixteen frames. Always figure out the timing before starting to draw. Use closeups, whenever they can be cut in effectively, for variety and to save drawing. These are simply drawn in larger scale and shot from the same camera distance as other scenes.

For conversation, resort to the old fashioned balloon. It is the best solution of the problem for the silent cartoon. The lettering may be photographed a frame at a time, as each letter is added, or word by word, allowing a frame for each letter, while the jaws of the speaker continue in motion.

Don't be discouraged if your first efforts are not crowned with complete success. At that, I will venture to say that you will get more delight out of your early productions in animation than you ever did out of straight photography.

Circus shooting

[Continued from page 151]

sunarcs. Remember that the human flies putting up the rigging are the aerial stars themselves. If they have more than one neck they are likely to be in the freak tent. Having but one, they are not risking that on rigging put up by anybody but themselves.

At the rear of the main tent, you will find the dressing tents, the horse tents and, on the larger shows, the individual tents of the star performers. Most circuses have cut out the street parade because of traffic congestions downtown. This spoils the old time jazz of preparation, but, instead, you may get shots of the artists at home, the Queen of the Air entertaining the press under her awning at the behest of the press agent or the women of the rank and file doing homely chores or hanging out lines of dainty things too fragile to be entrusted to the vats of the hurry up laundries.

By now, the chances are that the kid show (sideshow) is in full blast. Try to get the opening, which usually is a free act, a wire walker, gymnast or high dive. This "Grand Open Air Performance—Absolutely Free" is designed to get them on the lot early. There is also open air entertainment in the gaping crowds which should not be overlooked. From then until show time there are the various concessions or "stores," the "grease joint" dispensing hamburgers, the "juice joints" or drink stands and the like. These are carried by the show. Across the line of the lot you may find other and less reliable concessions and perhaps even some glib worker at the shell game or three card monte. Be careful here or the "shills" or "cappers" will get rough, suspecting some effort on the part of reformers. They are thin skinned but heavy fisted. Go easy.

Hustle back to the ticket wagon for the opening of the afternoon sale and record an impression of the swiftly moving line. Then get your own ticket and follow inside. Probably there will be light enough to get the elephant line and perhaps one or two other shots. It is useless to try to photograph into the dens without elaborate reflectors, so save your film.

You might get a few feet of the crowds, but trying to spot the acts will give poor results on all but the sunniest days of midsummer. Enjoy the show and a much needed rest until the hippodrome races, then slip outside to catch the homeward rush. In midsummer, you can stick around until the opening of the night show. As soon as the house is in, the menagerie tent is struck (the cook tent has already been sent to the cars) and the commencement toward another day is made. You can get some interesting footage in the yards as the train is loaded, and perhaps the elephants are needed to help the process.

That is all there is except the trek to the train of the last sections. The last of the caravan is the lantern wagon. At each turn, flares are burning on the corner where the turn is to be made, and the last wagon picks these up on its way to the train.

Do not try to follow this entire routine unless you have plenty of film. It is given here that you may select what you prefer. Edit carefully, without too many subtitles. If you catch a small "trick," get it coming into town in the early morning and work on a smaller scale. The carnival outfits are pretty much the same except that they have no large tents but trust more to variety than quantity. As most carnivals stay for a week, there is a better chance to fraternize with the performers and get more intimate stuff.

Amateur clubs

[Continued from page 158]

urer, and Ivan Lundgrun, secretary. Associated groups are already being planned in other northern New York communities.

Canton active ■ Four individual production groups have been organized within the membership of the Canton Amateur Cinema Club, in Ohio, for making film stories, a club activity which is being carried on in addition to the regular program meetings. Each group will write, scenarize and produce its own story in secrecy

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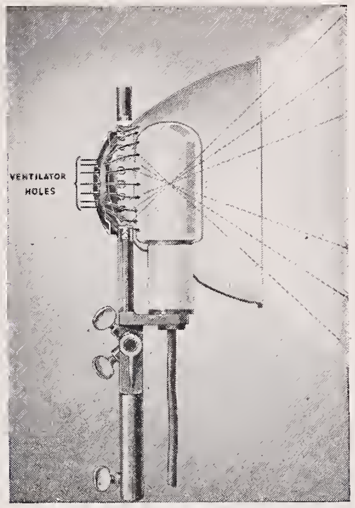

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from the others, and all four are to be screened in friendly competition at an early summer gathering. Such sectional or group activities are highly recommended by the Amateur Clubs department, provided only that they do not supersede or disrupt the general meetings of the club as a whole. Films screened on a recent program have included *The Fall of the House of Usher* and *Fly Low Jack,* from the League's Club Library, and members' films on aviation and New York City.

Larchmont's fifth ■ *The Way of the Transgressor,* the fifth photoplay to be produced by members of the Larchmont Cinema Club, in New York, is nearing completion under the direction of B. A. Lundy. Harold A. Smith has been serving as chief technician on this production, with the assistance of F. A. Lane, Harold Meyer and Peter F. Lindemann, ACL. Officers for the coming year have been announced as follows: Mr. Lindemann, president; Mr. Smith, secretary; Clay Adams, treasurer; Mr. Lundy, production chairman; Mr. Meyer, scenario chairman; Harry R. Mooney, locations chairman; F. Warren Greene, ACL, cinematography; Professor Carl Louis Gregory, membership chairman and official critic. Cartoonist and club member Paul Terry has been providing simple and appropriate sketches for the club's meeting announcements, which are kept in a proper photographic mood by being printed on sensitized postcards.

Banquet at Budapest ■ New club chambers were inaugurated recently by the Hungarian Amateur Film Club, in Budapest, at a banquet attended by over 100 members and guests. Travel films and short film stories were screened from the more than 4500 feet of available material in a program which featured the presentation of *How Nice It Might Have Been,* a club production made especially for entrance in the recent international competition at Amsterdam. Running 270 feet of 9.5mm. film, the picture was directed by Andreas Löwy, ACL, photographed by Gésa Tzabó, assisted by L. Dudás and R. Deutsch, and features the acting of Emmy Verbes and F. Bókay.

In Los Angeles ■ *The Eyes of Science,* one of the outstanding amateur made industrial films of today and a selection by the staff of this magazine as among the ten best amateur films of 1931, was screened at a recent meeting of the Los Angeles Amateur Cine Club, in California. On the same program members' films were screened in an informal contest for which the club offered a year's subscrip-

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tion to Movie Makers as one of the prizes. At a previous meeting, members of this active group were favored with a demonstration of the workings and results of the Dunning process used professionally in the creation of unusual trick effects and background illusions. Officers and committee chairmen now serving the Los Angeles club are C. E. Memory, president; Fred Champion, vicepresident; Church Anderson, secretary; Wayne H. Fisher, program; W. R. Maiden, contest; F. B. Skeele, membership and publicity; L. H. Bailey, technical; Perry F. Backus, social; E. S. Bogardus, public relations.

Hansen at Hartford ■ Selections from the outstanding travel reels of John V. Hansen, ACL, (which included *Cathedral at Chartres* and *Studies in Blue*, chosen by this magazine as among the ten best amateur films of 1932) were screened at a late meeting of the Amateur Cinema Club of Hartford, Conn., and the club was favored with an accompanying talk by Mr. Hansen during the projection. The program was about evenly divided between Kodacolor and black and white subjects. In reporting the meeting, club secretary W. C. Goeben, ACL, admits that the large group of members and guests had a difficult time to decide which medium was the more beautifully handled and the more expertly exploited.

In Scarsdale ■ In Westchester County, N. Y., the Amateur Cinema Club of Scarsdale has been organized recently under the guidance of Armand Sieper and Edward N. Fisher, ACL, for the production of film stories and the screening and discussion of members' individual films. Mr. Sieper and Mr. Fisher will serve the club as president and secretary respectively while Peter Mayer is acting as treasurer.

In the same community, the Scarsdale Cine Club, an older group connected with the High School, is carrying on its activities of last year with the production and screening of films of school sports and activities, a comedy newsreel and studies of Scarsdale personalities.

Rushes ■ Members of the Larchmont Cinema Club and of the Mount Kisco Cinemat held a joint meeting for the projection and discussion of members' films at the Kisco River Country Club, according to the report of Larchmont secretary Warren Greene, ACL. In line with their earlier cooperative work with the Women's Club, the Larchmont group has recently put on a program of motion pictures at a party given by the local fire company. ■ Outstanding films in a recent West Coast amateur filming contest were screened at a late meeting of the Los Angeles Cinema Club. ■ In Brooklyn, N. Y., the Floradan Cinema Club has been organized under the leadership of Melvin Z. Willing for the production of film stories. A scenario committee is at work devising a simple outdoor story for the first production. ■ Scenes of East Boston airport in operation and of the construction work on a vehicular tunnel from East Boston to Boston have been added to the club newsreel of the Candida Cinema Club, according to the report of president Joseph J. Marino.

Campus cinema ■ At Dartmouth College, Hanover, N. H., members of the Dartmouth Players have been engaged in the production of a two reel picture of student life which will conclude with scenes of the annual winter carnival. Preparation of the scenario was carried on under the supervision of Professor E. B. Watson, an instructor of play writing, while the production was directed by Professor Warner Bentley, dramatic coach. The finished film will be sent to Dartmouth alumni as a part of a year's program of *Dartmouth College News'* 16mm. movies of campus life.

FREE FILMS ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *The Air Fleet*, one reel, 16mm. and 35mm., reviewed through the courtesy of the Goodyear Tire and Rubber Company, shows special performances of the smaller "blimps." These include such feats as making a landing on an ocean liner to take aboard a passenger and picking up mail from the roof of a post office building in order to transport it to an airport.

■ *The Yoke of the Past*, three reels, 16mm. and 35mm., reviewed through the courtesy of the General Electric Company, records a century of progress in agriculture and is intended to show the farmer how he may solve many of his problems by modern methods. This film is limited to group screening.

■ *Ups and Downs of a Broncho Buster*, one reel, 16mm. and 35mm., reviewed through the courtesy of Ray-Bell Films, Inc., is a well named film and will hold your attention to the last fadeout—available only to groups.

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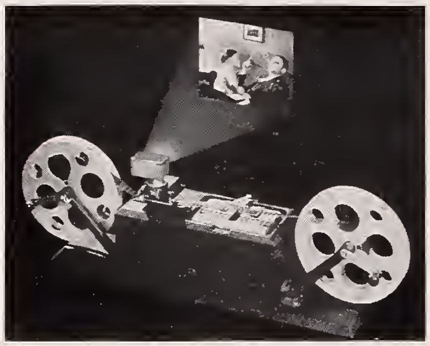
News of the industry

[Continued from page 153]

trade name Verebest. Developers, hardeners, hypo eliminators and other photographic chemicals will also be offered.

8mm. library ■ Kodascope Libraries, Inc., 33 West 42nd St., New York City, report that their branches both in this country and abroad are now stocking 8mm. prints of many of the most popular short subjects as well as feature pictures. Felix, Our Gang, Aesop's Fables and such features as *The Lost World* are now available to the 8mm. projectionists.

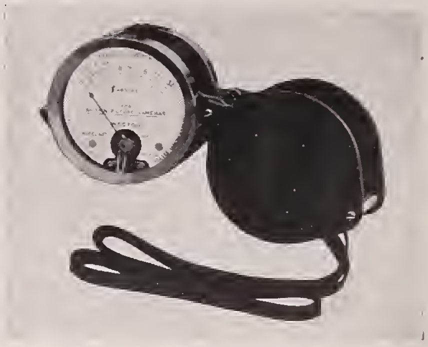
Plate back ■ Users of the popular Rolleiflex will be interested to learn that this miniature reflex camera may now be adapted for plates, so that one picture may be taken and developed at a time. This convenience is made possible by the availability of a removable plate back which has recently been imported by Burleigh Brooks, 127 West 42nd St., New York City. The plate back is interchangeable with the regular, removable back in all new models of the Rolleiflex as well as in certain former types.



Frames can be projected in Victor's Eye Easy Editor

Library feature ■ An unusual idea in 16mm. film library subjects is announced by Frederic L. Gerke, 45 West 45th St., New York City, who has made available for the home screen an interesting, 30 reel serial called *Plunder* which, it is said, has plenty of thrills and action. The showing of two reels of this serial each week will provide a continuity of interest for the regular home movie program, causing the audience to anticipate each succeeding instalment.

Apex ■ A new 16mm. film with an emulsion of the semi chromatic type has been introduced this month by Apex Films, Inc., 723 Seventh Ave., New York City. The new film is of the faster, contrast type and will be processed as a negative, so that at any time the user may have as many copies made as he wishes.



New Weston exposure meter has direct reading dial lettered for cine lens stops

Mogull catalog ■ An interesting, new catalog describing each film in a large library, as well as itemizing an interesting array of equipment and accessories, is now available from Mogull Bros., 1944 Boston Rd., New York City.

Speedy Zeiss ■ A new lens with the extreme speed of $f/1.4$ is now being featured by Carl Zeiss, Inc., 485 Fifth Ave., New York City. The new objective possesses all the excellent characteristics, for which the products of this experienced lens maker are noted, and may be had for 16mm. cameras in focal lengths of 20, 25, 40 and 50mm.

U. V. Rapid ■ A new type of lens filter, recently imported, will provide a definite corrective effect for outdoor and sky shooting without increasing the exposure time. The new filter, a member of the Rhaco line on sale at most cine dealers, is made completely of optical glass, uniformly dyed and is said to absorb ultraviolet completely. Its tint is a light yellowish green.

Homer Hilton, well known in the 16mm. industry, is the president of Mono Film Co.

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Berkeley: Berkeley Commercial Photo Co.., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Beverly Hills: Bob Robinson Home Movies, 417 N. Beverly Drive.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
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Wilshire Personal Movie Co., 3150 Wilshire Blvd.
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San Rafael: Webb & Rogers, 4th and B Sts.
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Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
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West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

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Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

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Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St.
Central Camera Co.., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
Madison: Lorenz Film Productions, 615 E. Main St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service. 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

Alexandria: Newcomb Studios, 330 Johnston St.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
Newtonville: Newton Photo Shop, 92 Bower St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: *CLARK CINE-SERVICE*, Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Leroy: Home Movie Service.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Owatonna: B. W. Johnson Gift Shop, 130 W. Bridge St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co.., 218 Alameda Rd.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
"Hyatts" Supply Co., 813 Locust St.

MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

Beatrice: Rozell's, Rozell Bldg., N. 5th St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Lebanon: Photocraft Co.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
East Orange: H. C. Deuchler, 543 Main St.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Paterson: Robert G. Smith, 40 Hamilton St.
Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
New York Band Instrument Co., 1225 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Islip: H. L. Terry & Sons.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Crown Motion Picture Supplies, 311 W. 44th St.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lembke, Inc., 7 E. 48th St.
G. N. Garcia, Inc., 48 E. 46th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-25 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS., ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Shapiro Sporting Goods Co., 90 Broadway.
Owego: Liberty Photo Co., 34 Lake St.
Richmond Hill: *JOSEPHSON BROS.*, 10902 Jamaica Ave.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Woodside: Leonard F. Kleinfeld, 4205 Queens Blvd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co. (Baker Art Gallery), 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, Cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movies Studio, 20th & Chestnut Sts., N. E. Cor.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Scranton: Houser's, 133 N. Main Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Jackson: Southern Pictures Corp.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House of Milwaukee, 226 W. Wells St.
Racine: Photo-Crafts Shop, 526 College Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Hilo: Home Movie Supply of Hilo, Kamehameha Ave., Furneaux Bldg.
Honolulu: Eastman Kodak Stores, 1059 Fort Street.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winkler: John J. Braun, Box 230.
Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A. Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, 1.

GERMANY

Berlin: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Peisterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cikkek Uzlete, Varoshaz U.4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

POLAND

Warsaw: Polska Agencja Prasy Filmowej, Wspolna 35.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Proni Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

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Fairy Story Featuring the Fox Kiddies

In this peer of all fairy stories, the redoubtable Jack the Giant Killer has ever been the outstanding hero of childhood's happy hours. Here we have Jack, his mother, the cow, and the beans, but, oh, what a marvelous Beanstalk. And in addition to the Giant and his wife, there is not only a most satisfactory castle, but a wonderful domain, including a fortified village full of juvenile inhabitants, upon which the giant makes frequent forays for fresh victims. In this amplified version there is even a princess for Jack to rescue, as well as to slay the Giant! It is all so wonderful that even the older spectators, who have been brought up on a more simple scale of Jack and the Beanstalk, will marvel at what a modern movie director can do with the famous story. 4 reels.

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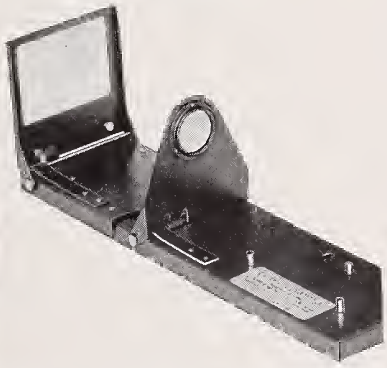

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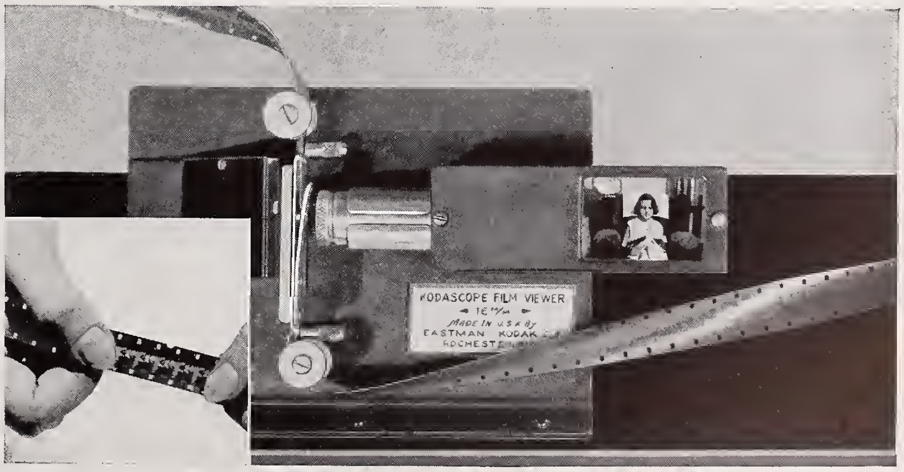
Slip your film into the Viewer and each frame is enlarged and thrown on a brilliant screen for close-up inspection. A press of the fingers and you've notched the projected frame, as shown at right. You can easily locate that particular frame at any time. Yet the notch will in no way interfere with the film's projection. The Kodascope Film Viewer can be used with any horizontal rewind and splicing outfit or independently. It brilliantly magnifies each 16 mm. frame 3½ diameters. Your dealer has Kodascope Film Viewer—for only $12.50.



EASTMAN KODAK COMPANY, *Rochester, New York*

Printed by WNU, New York

Why not Get It Right
with a FILMO

PERSONAL MOVIE CAMERA

Movie making can be an extravagant and disappointing hobby if your camera or projector is bought just because it's cheap.

If a movie is worth making at all, it's worth making with a high quality camera—modern in design, precise, dependable, and long-lived. And the finest camera you can buy—at once the most economical and the most productive of good photography—is Filmo, designed and manufactured by the world's leading cine-machinery engineers. Its cost is within reach of every movie maker's pocketbook. Don't compromise in your movie making! From the beginning, *get it right* with Filmo!

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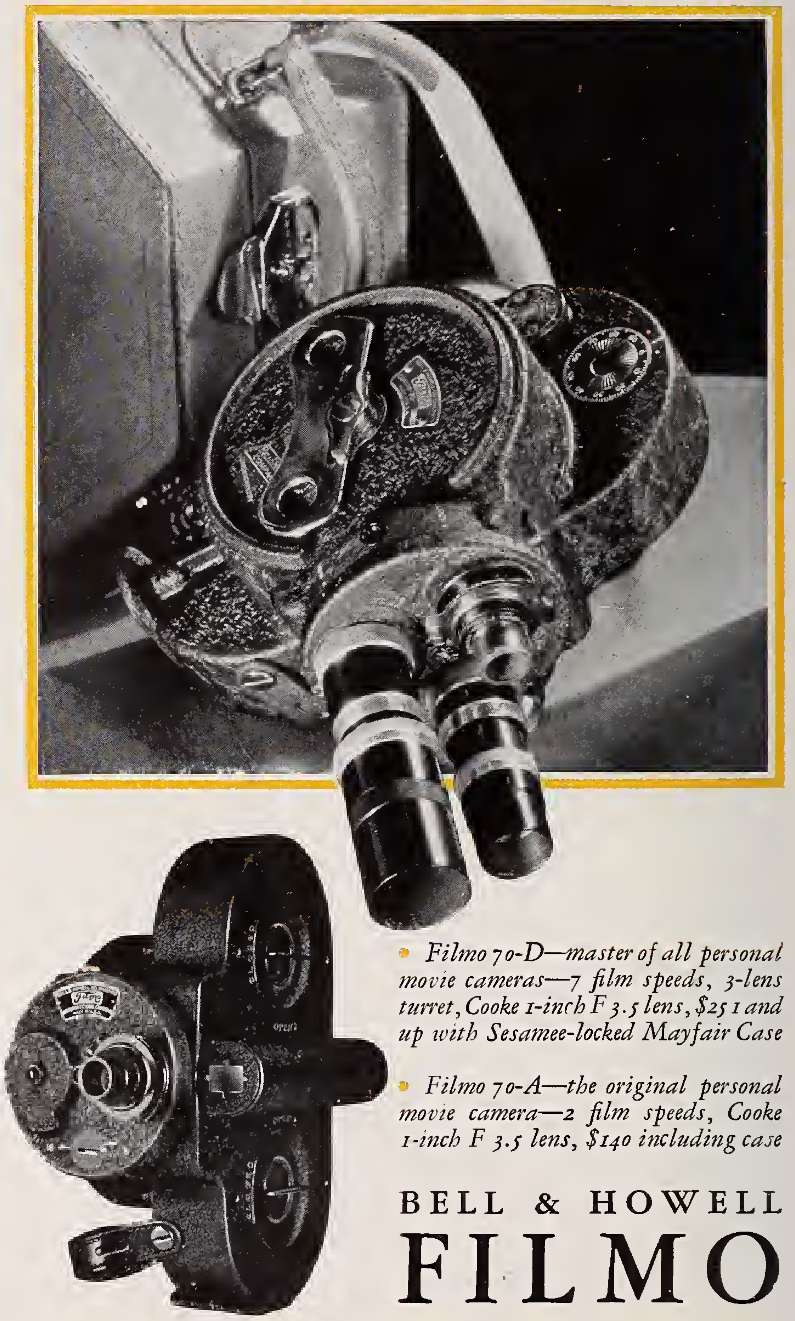

- *Filmo 70-D—master of all personal movie cameras—7 film speeds, 3-lens turret, Cooke 1-inch F 3.5 lens, $251 and up with Sesamee-locked Mayfair Case*
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Gentlemen: Please send me literature on Filmo Personal Movie Cameras and Projectors.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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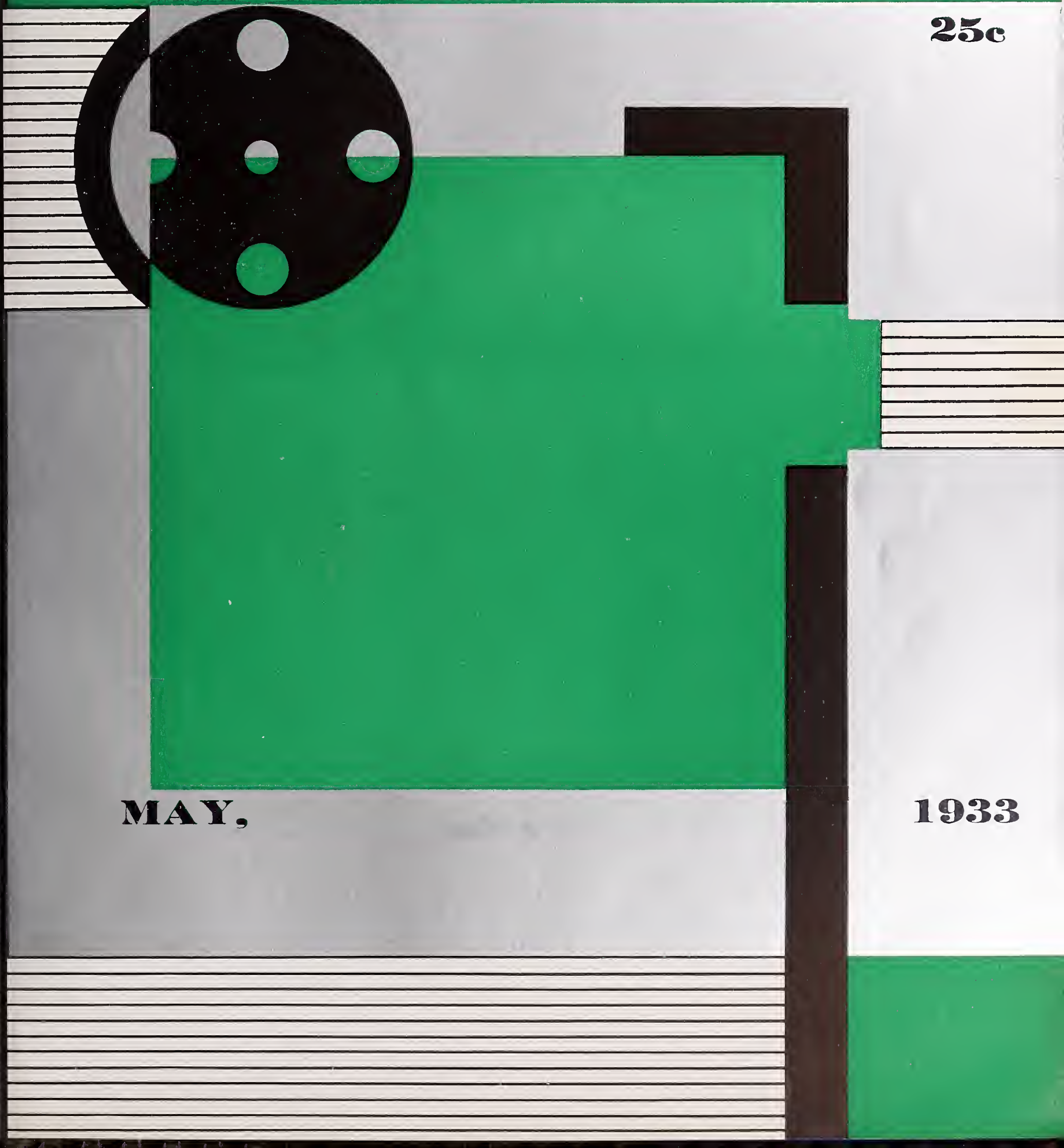

MAY, 1933

The Supply Is Over Half Gone

Good things don't last forever and stocks of articles in real demand are rapidly depleted. The Amateur Cinema League knew this and placed a generous order, but it did not foresee the very wide demand that has arisen for

"MAKING BETTER MOVIES"—the only book ever written that explains amateur movie making from the amateur's own viewpoint, step by step, just as he approaches this fascinating hobby.

"MAKING BETTER MOVIES" takes up the problems first of the beginner, then of the amateur who is farther on the way, discusses the things that confront the average filmer and finally suggests new ideas to the advanced movie maker—all of these are presented in NON TECHNICAL LANGUAGE, with no waste of space or unessential words. It gathers what you need to know into 205 pages with illustrations.

"MAKING BETTER MOVIES" is available only to League members and cannot be bought. It comes to you with your membership which also brings you MOVIE MAKERS monthly and all of the highly prized League services. The League is a service body that replies to every demand of film amateurs for information.

The application blank below will bring you a League membership for one year, MOVIE MAKERS each month and "MAKING BETTER MOVIES" at once, if accompanied by your check for $5.00.

Remember that the supply is over half gone.

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Date....................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My Remittance for $.............. .., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP .... $5 a year (CANADA $6)

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MAY 33

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

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NEW! *FILMO "R" PROJECTOR*

Aero Dual Cooling
. . . 500-watt Lamp
. . . Power Rewind

More brilliant movies, as large as you want them — new operating conveniences — plus typical Filmo dependability and long life — that is what the new Filmo R Projector offers you. For to the basic Filmo Projector mechanism, which has proved itself so sturdy, dependable, and productive of the finest results throughout the entire history of personal movies, these new features are now added:

Aero Dual Cooling. Heat-dissipating lamphouse fins and internal improvements give modern high-powered lamps unequalled cooling which prolongs life and gives maximum efficiency. Comfortable coolness on projector exterior, too.

Lamp. 500-watt, 110-volt lamp is standard. 300-, 400-, and 500-watt 105- to 120-volt lamps may also be used.

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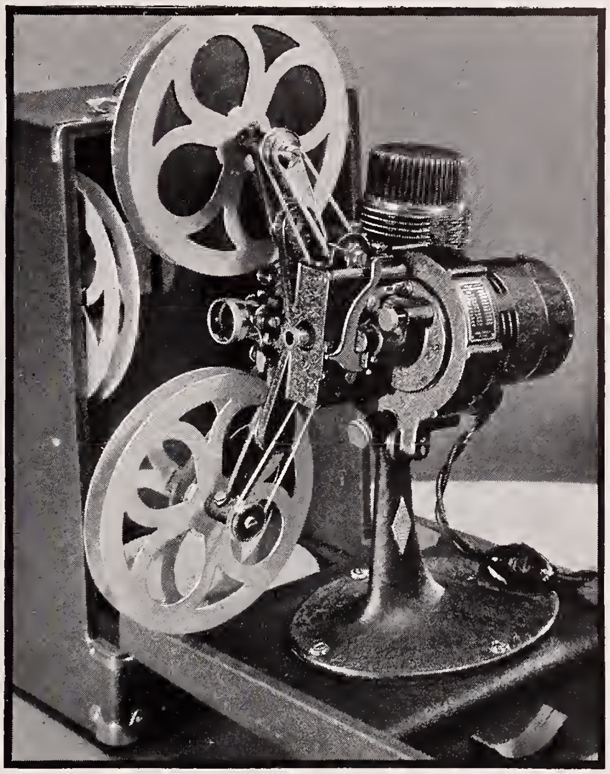
Model R has clutch, permitting still projection, and reverse switch for running film backward. See this new projector demonstrated at your dealer's today, or write to us for full details.



● *The new Filmo R Projector, with automatic rewind, 500-watt illumination, and convenient new-style case, $195 complete. Without case, $180. Without rewind, clutch, reverse and case . . . .* $145

Here's what the Experts say about the FILMO 70-D

AMERICAN SOCIETY OF CINEMATOGRAPHERS
TESTED AND
APPROVED
ASC

● *Filmo 70-D — master of all personal movie cameras — 7 film speeds, 3-lens turret, Cooke 1-inch F 3.5 lens, $251 and up with Sesamee-locked Mayfair Case.*

The American Society of Cinematographers has stamped its O. K. upon the Filmo 70-D Personal Movie Camera. The Filmo came through exacting tests and operating experiments with flying colors. To no other body of experts could you go for a more reliable, more disinterested opinion of personal movie equipment than to these professional cinematographers.

It was not surprising that the Filmo 70-D Personal Movie Camera was found living up to every claim made for it. For the world in general long ago gave the palm to Filmo precision and Filmo performance. Filmo has performed as constantly and as dependably as its big Bell & Howell brothers in the world's leading professional studios. The report of the American Society of Cinematographers on the test of the Filmo 70-D may be had for the asking.

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Bell & Howell Co., 1843 Larchmont Ave., Chicago, New York, Hollywood, London (B. & H. Co., Ltd.) *Established 1907*

Thinnest and lightest 16mm. camera giving results that equal those secured by any camera.

Measures 1¼ x 4¾ x 5½ inches

Weighs 35 ounces.

YOU ARE MORE LIKELY TO HAVE

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TRADE MARK REGISTERED

16 MM. MOVIE CAMERA

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IN YOUR HAND OR ON A STRAP

Carry Your Simplex Pockette
Do Not Miss That Unusual Shot

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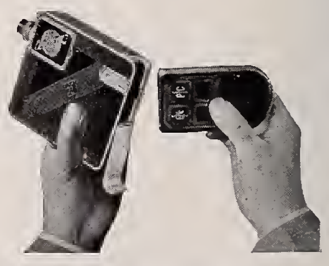
THE ALL PURPOSE CAMERA

REQUIRES NO THREADING

The simplified method of loading is an exclusive feature of Simplex Pockette, providing flexibility and permitting instantaneous change from Panchromatic to Super Sensitive or Kodacolor without waste of time or loss of film.



Open door, insert Magazine, close door—and begin filming.

International Projector Corporation
90-96 GOLD STREET NEW YORK, N. Y.

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

R. I. Nesmith and Associates

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Editor
ARTHUR L. GALE

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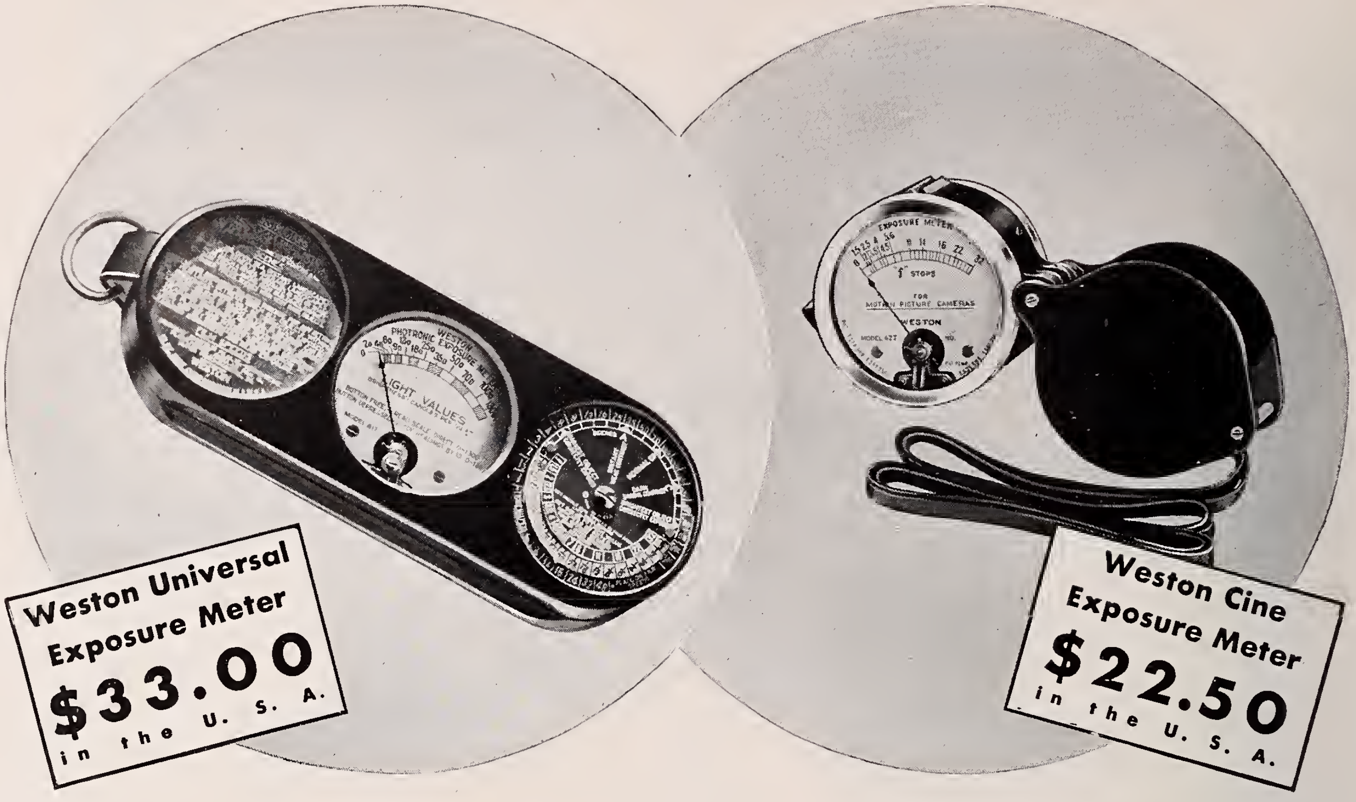
Two life-time aids



for producing better *pictures*

at less cost

Disappointments due to improper exposure are things of the past. The attendant waste of film, which according to reliable authorities averages better than 40% among amateur movie makers, has been banished by Weston Exposure Meters.

Two models are now being offered by Weston to assure perfect exposure of every shot. (1) The Weston Universal Meter is being used by thousands to control film density and improve photographic results. One enthusiastic user says it is the greatest contribution to photography since the advent of cut and roll film. (2) Weston's new Ciné Exposure Meter has been welcomed by movie makers everywhere as the ideal instrument for Ciné use.

If you are interested in obtaining perfect pictures for every shot, your dealer will welcome an opportunity of demonstrating these Weston Exposure Meters...Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

A most interesting booklet entitled "Instructions for Advanced Amateurs and Professionals" is available on request to owners of the Weston Universal Exposure Meter.

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Exposure Meters

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16 mm

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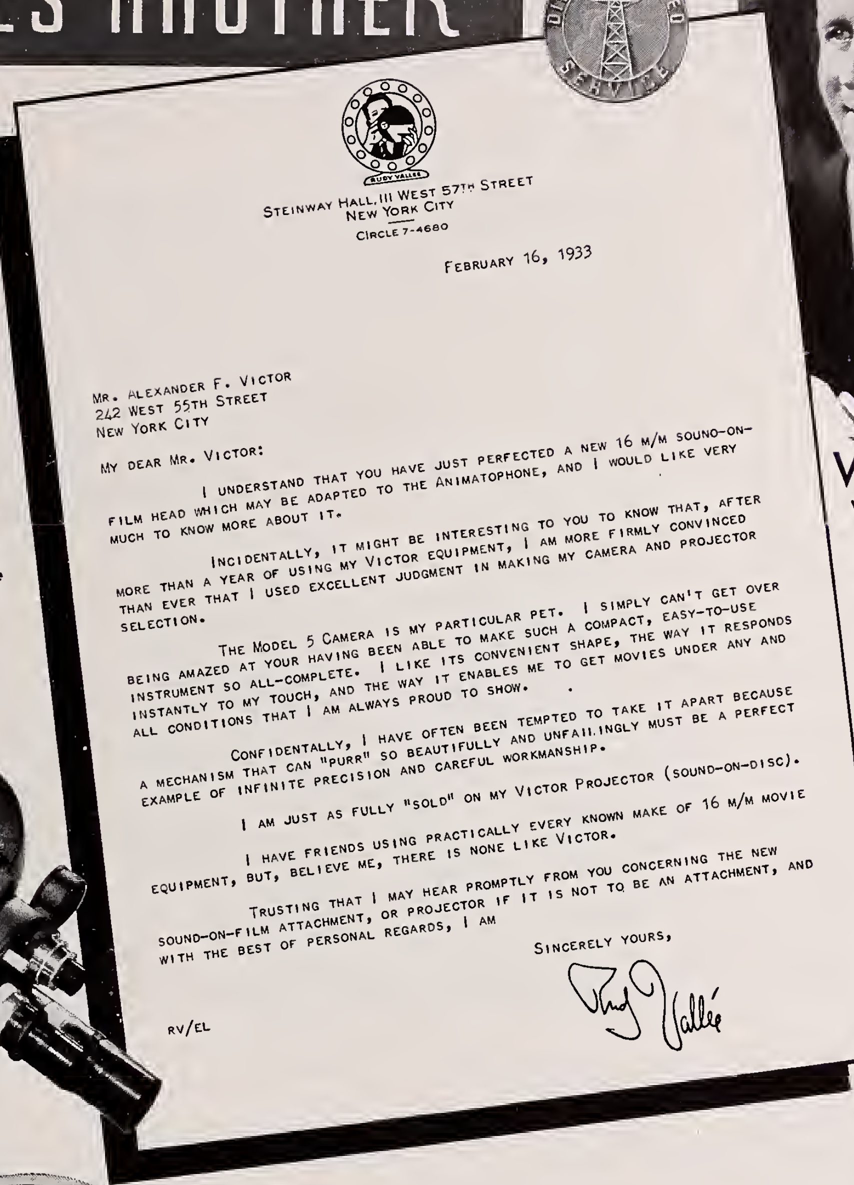

RUDY VALLEE

Steinway Hall, III West 57th Street
New York City
Circle 7-4680

February 16, 1933

Mr. Alexander F. Victor
242 West 55th Street
New York City

My dear Mr. Victor:

I understand that you have just perfected a new 16 m/m souno-on-film head which may be adapted to the Animatophone, and I would like very much to know more about it.

Incidentally, it might be interesting to you to know that, after more than a year of using my Victor equipment, I am more firmly convinced than ever that I used excellent judgment in making my camera and projector selection.

The Model 5 Camera is my particular pet. I simply can't get over being amazed at your having been able to make such a compact, easy-to-use instrument so all-complete. I like its convenient shape, the way it responds instantly to my touch, and the way it enables me to get movies under any and all conditions that I am always proud to show.

Confidentally, I have often been tempted to take it apart because a mechanism that can "purr" so beautifully and unfailingly must be a perfect example of infinite precision and careful workmanship.

I am just as fully "sold" on my Victor Projector (sound-on-disc).

I have friends using practically every known make of 16 m/m movie equipment, but, believe me, there is none like Victor.

Trusting that I may hear promptly from you concerning the new sound-on-film attachment, or projector if it is not to be an attachment, and with the best of personal regards, I am

Sincerely yours,

Rudy Vallée

RV/EL

VALEÉ

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The VICTOR FIVE is not only the finest and most complete of all 16 mm cameras, but is decidedly the greatest value in the history of movie making. Victor Cameras are priced at from $87.50 up.

VICTOR

YOU too, will have cause to express satisfaction . . . . when you select a VICTOR! Included in the Victor Line are: The Model 3 and 5 Cameras — Model 10 Regular and Hi-Power Projectors — Sound-on-Disc and Sound-on-Film — The Pocket Titler — Simplex Film Cleaner — Eye-Easy Editor — The Cama-Cane — Kodacolor, etc.

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Here's the MASTER VALUE of all

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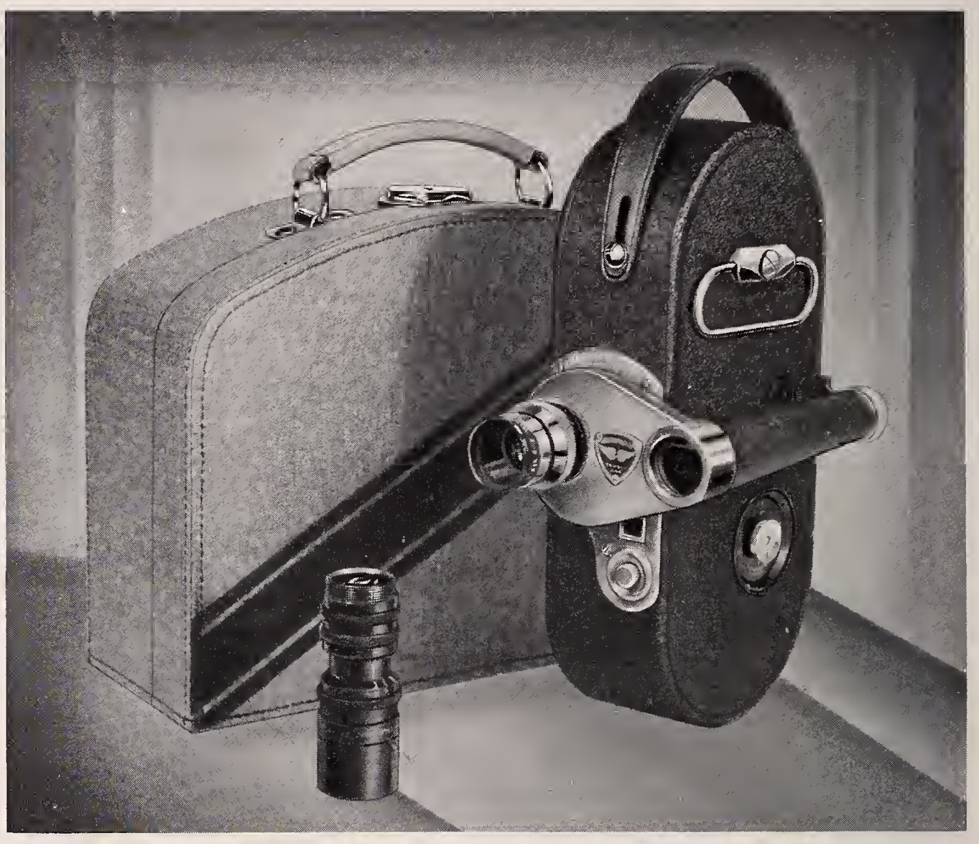
Famous Stewart-Warner 4-Speed Universal Camera, complete with carrying case of sporty, new design only $49.50

Semi-professional model (illustrated) with complete De Luxe lens equipment, Magni View Finder, and $f/1.5$ or Telephoto lens, only $100.00 including tax

De Luxe Carrying Case, $12.00 extra.

All prices slightly higher West of the Rockies.



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With this outfit you can master any problem met in motion picture photography. It fulfills every requirement of the most skilled operator, yet is simplified for amateur use. Even a beginner can secure interior, distance and extraordinary shots, it is so simple to operate. The new Magni View Finder gives you the *true* scope of your subject magnified six times.

It has 4 speeds; including s-l-o-w motion and talking picture speed. Offers a combination of remarkable features found in no other camera at anywhere near its price—in addition to some outstanding improvements found in no other camera at any price.

If you want to take the finest 16mm. pictures that can be taken—try this sensational De Luxe equipped camera. It's a revelation.

Any Stewart-Warner Dealer will be glad to demonstrate this camera and the new Stewart-Warner Super Power, 500-Watt Projector. Illustrated folder of all Stewart-Warner's latest movie equipment on request.

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Name ....

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( ) Dealers check here for complete Resale Plan.

No limit

THE modern tendency toward practicality in all human activity was early exemplified in the development of 16mm. filming. Born as amateur movies, filming in the 16mm. width early added to itself many practical and purposeful uses, beyond its recreational intention, but without any diminution in amateur interest or in individual pleasure. These various uses are too well known to MOVIE MAKERS readers for them to be listed here. Until the present time, the demands of serious usage upon 16mm. equipment have outrun the capacity of that equipment, and much ingenuity has been shown by 16mm. workers in adapting their tools to the practical needs placed upon them.

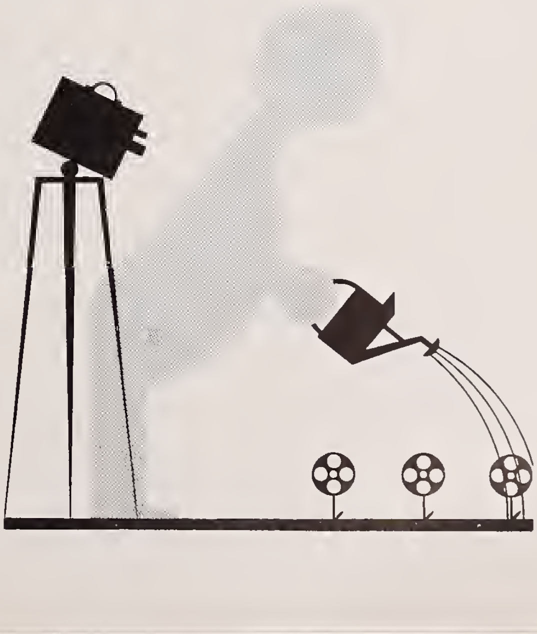
The presentation of the Ciné-Kodak Special camera, discussed elsewhere in this number, has enabled supply to catch up with demand in practical, personal filming, because the new camera will accomplish for 16mm. workers all that silent 35mm. cameras have done. It provides amateur filmers with the means of doing the many things that they have wanted to do with existing equipment and for which they have, in many instances, had that equipment especially remodeled. This new offering is another example of the fact, so often noted in this department, that the manufacturers who supply personal movie tools have served individual filmers with extreme generosity. The amateur movie industry has done its work superbly.

Nothing now stands in the way of the ready production of industrial movies, complete in every detail, by 16mm. filmers. Already the technique displayed by amateur filmers in this kind of subject has blazed new trails of excellence and has definitely led the whole field. The entire growth of surgical movies has been an amateur development; this can now be given as wide an exploitation, for broader human service, as surgeons may wish and determine. Scientific filming by amateurs has an unimpeded future. Individually made films for educational purposes are entirely practicable.

The present situation amounts to this: anything that can be filmed on 35mm. width can now be made on 16mm. and everything that is produced on 16mm. film can be projected satisfactorily for medium sized audiences. 16mm. movies offer in Kodacolor a three color method of filming that cannot be equalled by any available on 35mm. film. Subject only to the limitation of audience size, 16mm. filming can accomplish all that 35mm. filming can accomplish with the exception of sound recording. A further definite advantage is offered in the lesser cost of 16mm. raw film.

One man's prophecy is as good as another's concerning the future of practical 16mm. filming. It would seem a reasonable conclusion that the surgical movie making, which has been almost entirely done on 16mm., will greatly increase in volume; it is highly probable that the advanced technique of industrial filming which 16mm. workers have developed will be given a much wider commercial application. Scientific filming gives every promise of a real development.

While the observer watches attentively for these new and interesting things to happen, the advanced amateur will now carry his avocation to new heights because he is liberated from the limitations that have bound him heretofore. Experimenters will discover in 16mm. movies many new things, just as Dr. Watson and Mr. Webber, working as amateurs in 35mm., discovered them in that medium. The whole motion picture technique will be carried forward by these experiments and, more and more, amateurs will lead, while professionals follow.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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105 W. 40TH STREET, NEW YORK CITY, U. S. A.

Now you can film anything!

FREDERICK G. BEACH, ACL

FOLLOWING a distinguished series of advanced developments in the tools of amateur movie making, including successively Kodacolor, supersensitive film, the inexpensive eight millimeter camera and the 750 watt lamp Kodascope, the Eastman Kodak Company, pioneer in the commercial application of the principle of personal cinematography, presents to 16mm. movie makers its latest offering, which is, this time, designed for advanced amateurs and serious, practical users. Having already taken a very high position as manufacturers of precision instruments for movie making, especially with the appearance of the admirably designed and built Ciné-Kodak Eight line, Eastman has, with its new Ciné-Kodak Special camera, produced an instrument that will, it is predicted, stand comparison with the finest camera design and construction that have ever been made available. It combines in one machine almost all the facilities known in professional 35mm. cameras.

The new Ciné-Kodak Special is custom built to the highest standards of machine design and manufacture and impresses one at first sight as being a wonderful piece of mechanism. The conventional style and proportions of the Model K Ciné-Kodak have been retained, although the size is somewhat greater. It is compact and light enough to be operated in the hand, although designed for work with a tripod and in order to take advantage of most of its features it must be so used.

The film is loaded in a detachable film chamber which holds the "pull down," "take up," supply spindle and one footage indicator. Because these chambers contain this complete unit, they may be removed and replaced at will by those loaded with other film. Before the chamber can be removed, an aperture closing shutter must be closed to prevent fogging a frame of film. When the chamber is placed on the camera it will not operate until this shutter has been opened. This feature will enable the cameraman to change from panchromatic to supersensitive or Kodacolor in an instant if he chooses. The standard 100 foot film chamber can be interchanged with a 200 foot unit which will prove very useful for many kinds of work where a long, uninterrupted run is required. The powerful spring motor will handle almost forty feet of film at one winding and has a unique feature—a bell which rings when it is nearly wound and again when it is practically run down. An attached crank of a length which permits easy winding is provided. A shaft which gives eight frames a turn is available for continuous hand cranking or for winding the film backward for dissolves and other double exposure work. When the spring is run down the mechanism is automatically disengaged so that it is possible to continue cranking by hand without damaging the spring. There is a single frame shaft for special kinds of work and an indicator plate which shows whether the shutter is open or closed. A crank, which fits either of these shafts, is furnished. For animation, stop motion or other single frame cinematography, a single frame release is available. Pressure on the button allows the exposure of one frame at normal speed, and both this and the regular release button may be used in connection with a remote control attachment.

The most interesting and effective innovation in the Ciné-Kodak Special is the variable shutter which has not been installed previously in stock model 16mm. cameras. It is the standby of the professional and will be used most frequently in making dissolves or fades. However, it has another very important function in controlling exposure. In Kodacolor filming this feature will be most advantageous, permitting the accurate control of exposure without the necessity of neutral density filters. In filming swiftly moving objects a small shutter aperture gives a shorter exposure and "stops" the movement in the same manner as the high speed shutter on a still camera. The shutter lever is marked so that it may be set at one half, one quarter or any intermediate opening and may be adjusted when the camera is running. A simple camera speed dial provided with settings for 8, 16, 24, 32 and 64 frames a second is readily accessible on the side of the case. In order to prevent sudden strain on the mechanism, a cushion stop is provided. Although this brings the film to a standstill instantly, it takes up the shock, protecting the spring drive. For various kinds of trick or double exposure filming, a geared footage meter has been added. This insures accurate registration of the amount of film passing the gate, making possible the most exacting work in double exposure. The regular exposure lever is on the front of the camera and, when it is depressed, a slight downward movement will lock it in running position.

Screws for attaching an electric drive are provided and these also secure the remote control device. Added to the customary overhead finder there is an accessory waist level finder which shows the image as the eye sees it (not reversed from left to right). Since this is seldom needed and does not come as a part of the camera, it is furnished as an extra accessory. In its place one may use a reflex finder which reflects an image formed by the taking lens. With it the exact field can be seen and lined up more easily, particularly for close work. This feature is brought into action by touching a release button; then, the prism automatically swings out of the way when the camera is started. A light, simple

[Continued on page 205]

John Mulier

A customs report

JAMES W. MOORE, ACL

The latest data on European customs rulings for 16mm.

Cine travelers are well treated in all European countries

RECOGNITION of the hobby of amateur movie making, and of the non dutiable status of the hobby's tools, is moving forward apace among the nations. Of the twenty one countries in Europe and the United Kingdom from which information was received for this survey, seventeen offer either direct free entry or a system of returnable deposits on cine material carried by tourists. Two more admit cameras free but list duties on film. Only two list duties on both cameras and film. It is interesting to note, however, that League member experience in visiting these four latter countries has indicated a growing leniency in the enforcement of official rulings. A fair statement of the customary, unofficial attitude taken in these countries with regard to amateur motion picture equipment may be obtained at any time by a request for it addressed to the American Consul General in a chief city of each of them.

All specific data given here have been received from government sources. Where statements are directly quoted, they represent in each case an opinion by the Consul General in New York City of the country concerned, unless another source for the quotation is specifically given. While all of these data are regarded as dependable, both by the League and by the several Consulates General, the reader should understand that the latest and only official rulings are to be obtained solely from the Customs departments of the several governments. Lack of space in an already crowded article has prevented two things: first, an adequate portrayal of the unfailing graciousness and cooperation displayed by all government agents herein concerned; second, a similar listing of customs regulations for all other countries of the world. Such information is on file in the League offices and will be presented in a later number of MOVIE MAKERS. In the meantime, League members are urged to avail themselves of it in personal requests to headquarters, specifying their individual needs. The listing which follows is presented in alphabetical order.

AUSTRIA: "We wish to inform you that according to the Austrian customs regulations, articles required for personal use while traveling are free of duty. A moving picture camera, projector and a reasonable supply of films which are taken along for one's personal use are, therefore, free of duty. Should the customs authorities think that the provisions taken are too great for personal use, duty is charged and refunded again upon presentation of the receipt to the authorities when leaving Austria with the films and equipment. The duty on films in any form is 120 gold kronen per 100 kilograms and the duty on movie cameras is 600 gold kronen per 100 kilograms."

BELGIUM: In a telephone discussion with this office, the Commercial Attache of the Belgian Consulate General, in New York City, stated that amateur motion picture cameras and equipment carried by tourists are regarded by Belgian customs authorities as personal baggage of the tourists and as such are admitted free of duty.

BULGARIA: No reply. Consulate, 1860 Broadway, New York City.

CZECHOSLOVAKIA: "We wish to inform you that the Czechoslovak Custom Act, paragraph 154, provides for duty free admission of visitors' luggage, which includes also the duty free admission of small motion picture cameras and one package of film, provided that such are imported by bona fide tourists. Should the customs authorities be not satisfied with the status of the traveler, they may at their discretion enter these cameras in bond, in which case a customs security is required."

DENMARK: Section 2 of the Danish Customs Law provides that the following articles are to be exempt from import duty: "(b) Travelers' effects, such as articles of clothing and other traveling requisites accompanying passengers, provided that the customs administration considers in view of their quantity and nature that they are imported for the passengers' own use on their journey. (h) Such articles as are not intended to remain in Denmark but are to be exported after used." In a letter to this office regarding Danish regulations, the Commercial Agent in New York of the United States Department of Commerce writes as follows: "The (Danish) tariff law specifically provides that duties paid on travelers' effects may be refunded . . . on leaving the country." If assessed, duties are 1 Danish crown per kilogram on film, and

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The ages march in film

GEORGE DYER, ACL

A historical theme brings a new life to static subjects

IT was with the firm intention of avoiding, somehow or other, the all too usual type of European travel film that my wife and I embarked on a recent trip to France. We are, we like to believe, amateurs who have "graduated." We know that one should film with method and that one must edit and title afterward, since having a plan is but half the game. So we asked ourselves, as we packed up, what original plan could we follow to make the photographic after effects of our voyage really pleasing to our friends. What, we asked, makes a foreign country interesting aside from one's personal experiences in it? Our obvious answer was, the history of a country so different from our own and the various odd folk ways of the inhabitants.

Somewhere out on the Atlantic we arrived at the solution which we afterward put into effect. We decided to divide our summer's filming into two movies. One should be a personal reel, for family consumption only, which would show our progress about France and the contemporary life which we saw there. The other should be a more ambitious film, no less than a complete history of France, for more general showing. We wished to tell a vivid story and use everything of French history which remained to be photographed, but naturally not to spend thousands on extras in costume. Actually, because of our limited itinerary, our story of France covers only from Vercingetorix to the Revolution.

Plainly, the chief relics of the past left in France—or any other European country—are stone buildings. These we photographed wherever we found them and, in doing so, violated one of the cardinal rules, often referred to in the columns of Movie Makers, which should govern such shooting. We made it a point almost never to get people in the pictures. Generally in modern dress, they, with trolley cars, bicycles, billboards and so on, would have destroyed entirely the feeling of an earlier day which we sought.

Two drawbacks in our plan appeared soon: Buildings taken as such may lack first, scale, second, life. The question of scale we were usually able to solve by including neighboring objects, such as trees, walls or bridges which, while ageless, are fairly standardardized in size. But putting life into these architectural and essentially static subjects demanded more ingenuity. Not always, as on a lucky day at Carcassonne, were we able to find a woman with a bundle of faggots on her head, who might herself have stepped out of the middle ages, and to persuade her (five francs) to walk along in our scene of the ancient battlements. Only once did we run into a complete and strictly medieval religious pageant, the annual "pardon" at Ste. Anne de la Palue in Brittany. Luck like this we used gratefully, but mostly we had to discover our own substitutes.

One of these was to take a generous number of closeups. An audience likes to get in close (just as we did) and be allowed to inspect the quaint or interesting details of a building. Wherever a structure showed a picturesque bit of carving, an old leaded window or a low linteled doorway, we shot it. Part of this has since been cut into the personal reel, but much remains and it gives the onlooker a feeling of movement and reality which a series of long shots could never do.

By definition of our scheme, we wished to give not the life of today, surging around these survivals of the past, but that of the personages who lived in them centuries ago. So, for one thing, we took angle shots and closeups of statues of these personages. Often a flash of a bronze horse and rider against the sky can give an audience the sense of vigor and life which was in the original model. And since, in so many instances, the medieval artist was consciously or unconsciously humorous in his treatment, often such closeups will bring a laugh. Further, there is available in France, and no doubt in other countries, a set of post card portraits of all the notables of French history. The most interesting of these we bought, took home and photographed in a title making machine, to fill out the gaps in our scenes of statues and paintings. Thus, when we show the chateau of Francis I at Chambord, we follow it with a glimpse of what the shrewd old king looked like when the pinnacles of Chambord were new. We discovered that by moving the cards slightly as they were being taken we could more nearly create some illusion of life in the characters.

This was our method in the field. Beyond that, our devices were a special style of subtitle and a certain amount of elementary symbolism. The titles are always in the present tense. Thus: *Henry of Navarre, bluff and ruddy, is now king of all France, St. Louis sails from Aigues Mortes on a*

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Correctly placed views will capture a medieval spirit

Publishers'

Beginning with the Eight

HARRIS B. TUTTLE

FOR a number of years the question, "What mileage do you get on your car?" has been common among owners of automobiles. The same question is now appropriate among users of modern movie cameras. With the new 8mm. camera, the number of pictures to a roll of film is greatly increased, yet intelligent care in picture taking will extend still further the mileage of pictures that satisfy.

Probably every movie enthusiast becomes a camera owner because of the desire to make records of the family growing up, sporting events, travels and vacation days. This means almost a day by day diary of the family. Today it may be a shot of Junior on his new skates, tomorrow Phyllis in swimming, perhaps the next day a spectacular fire and, later, a day at the lakeside. Months later we look at some of the films for the 'teenth time and are proud of our records of the fast moving game of life. Some of these films would be better, we say, if we hadn't done so and so—anyway, it's a picture of Billy as he was then. Look at him now—see how he has grown!

Somehow or other, we are usually satisfied with pictures of our own family, even if they are not anywhere near as good as those seen at the theatre. But, if a little more care were exercised in selection of angle, judgment of light, focusing, etc., it would surprise many to see how closely home movie results can match theatre quality.

Among beginners, holding the camera unsteady probably causes more bad results than any other one thing. Many who use a movie camera for the first time think that they must "panoram" fast and furiously as if to see how much scenery can be encompassed on the smallest amount of film. This error can be overcome by observing two simple rules. First, when "panoraming" on stationary or semi stationary views, such as street scenes, scenic views or crowds, move the camera very *very* slowly. Second, when following a fast moving object, such as a boat, automobile or airplane, keep it in the center of the finder by moving the camera neither faster nor slower than the object. Of course, the background will rush past the lens but, when the picture is viewed on the screen, the audience's attention will be centered upon the object of interest, and the moving background will not be so disagreeable. The best effect is obtained by selecting a location where the moving object will be coming toward the camera rather than passing at right angles to the lens.

A guide for 8mm. users which also applies to 16mm.

To many, it may be helpful to adopt a stance for making movies. We know that stance in golf, target practice, archery and many other sports is of great importance, and the writer has found that stance in making movies with any hand held camera is of equal importance. Grip the camera firmly with the thumbs of both hands on the left or cover side of the camera. The left hand should support the front or lens end of the camera and the camera itself should be placed against the right cheek and sighted with the right eye, the left eye being slightly closed. Then, if one stands with the feet well apart and elbows pressed against the sides, the body acts as a tripod. Unquestionably this stance will help every one take steadier movies. When making pictures in a high wind with the regular lens, or at any time when a telephoto lens is used without a tripod, lean against a wall, post or some other stationary object.

Some of the new users of 8mm. cameras have been opening them to reload and have found that the film was not entirely run off, with the result that the last scene on one end and the first scene on the other were fogged. This is a waste of film and may be avoided by making sure that the footage indicator reads "empty" before opening the camera.

Movies can be made indoors under artificial light with an 8mm. camera equipped with either the *f*/3.5 or the *f*/1.9 lens. Probably the simplest and least expensive lighting arrangement would be the use of Photoflood lamps screwed into bridge or floor lamps. Greater efficiency can be had, however, from the many types of reflectors for Photoflood bulbs now on the market. Of course, the problem is solved for the movie maker possessing one of the standard lighting units.

There are just as many good family shots for indoors as for outdoors. For that reason, reflectors and Photoflood lamps are a blessing to movie makers. Birthday parties, holiday dinners, every event, in fact, indoors or out, day or night, can now be made into a movie record.

In using artificial light, it is very important that the distances from lamps to subject be carefully figured. Judgment is seldom accurate enough, but a ten cent store tape measure will prove a reliable gauge. When

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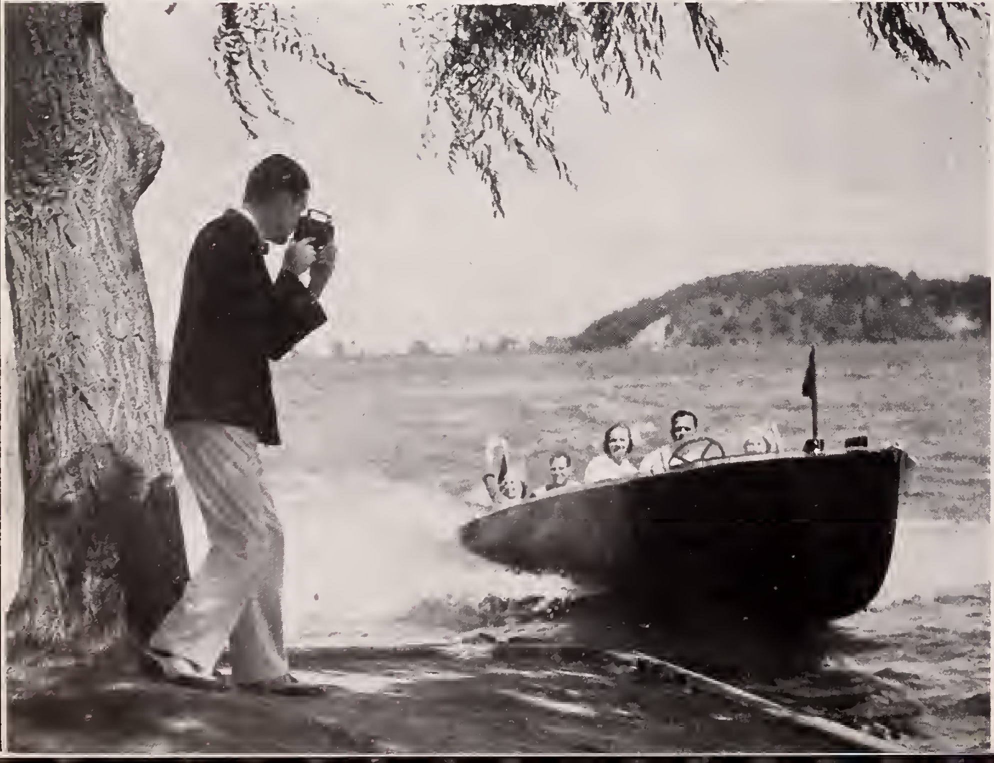
Courtesy Eastman Kodak Company



This camera stance is recommended for successful pictures

Still camera facts

HERBERT C. McKAY

Pointers on using still cameras as movie accessories

Although the use of the still camera is familiar to many movie makers, they seldom think of it as an aid to motion pictures. Stills have always been a professional motion picture accessory for publicity purposes and for recording technical details of sets and locations. Both services are valuable to amateur production units. Few movie clubs make enough still photographs for adequate publicity.

In many cases, the purchase of a movie camera followed a period of still photography and grew out of a desire to obtain a more flexible medium of expression. Whether or not the amateur is conscious of all the differences between the two media, he is aware that the motion picture is good in proportion to its dramatic worth, while the standard of the still photograph is a pictorial one. All types of movie making offer many opportunities for excellent still compositions. Not only are they pictorially valuable, but they have an intimate appeal which is always felt in a photograph and which is not found in the same degree in the motion picture film. For these reasons, more and more amateurs are discovering the value of still cameras as movie making accessories.

The principal objections to them, bulk and weight, have been overcome in the many excellent small cameras now on the market. With very fast lenses and shutter equipment, these miniature cameras offer a wide range of possibilities. Since good work in the miniature size depends upon the extreme accuracy of the camera, the importance of the quality of the instrument cannot be stressed too strongly. Accuracy in the mechanical design of the camera and the optical design of the lens is all important. Given this accuracy by the manufacturer, the excellence of the results is limited only by the photographer and finisher.

The choice of instruments lies between those which use standard motion picture film and those which are made for the smaller sizes of roll film. As the leading manufacturers of film are now ready to supply roll film in a supersensitive, panchromatic emulsion, the last objection to the use of roll film has been removed. Emulsions which compare with those available on cine film can be used as an aid for determining proper exposure. Although cine cameras give an exposure of approximately 1/32 of a second, and 1/25 is the nearest speed available with still cameras, the results are close enough for comparison.

Of the two general types, personal preference will determine the choice. Many motion picture enthusiasts like the cameras using standard motion picture film, but the roll film instruments give excellent results and are, on the whole, less expensive.

Quite naturally, most of the valuable prints are secured by enlargement. As the maximum negative size is three by four centimeters, and the smallest print in favor is about fifteen by twenty, the minimum scale of enlargement is five diameters. This is usually regarded as the maximum for good results, but the miniature negative should be capable of giving an enlargement at least twice this scale.

Poor quality in enlargements is due to two causes, the first of which is lack of definition. This may be due to a mechanical defect in the camera or to a lack of proper lens quality. A cheap lens and an inaccurate mount will often produce negatives which give good contact prints and even good enlargements of two or two and a half diameters, but in enlargements of greater scale, the defects become apparent. Thus the necessity for really good equipment is obvious. Likewise, necessity for very sharp focusing is evident; many miniature cameras have range finders which take care of this problem admirably.

The second cause of poor quality is the grain pattern. Enlargements of extreme size often show a grainy pattern somewhat like that seen in a newspaper illustration, but irregular in design. This is a result of the actual clumps of silver grains being made visible by extreme enlargement. To avoid this effect it is necessary to secure fine grain negatives.

Many manufacturers make fine grain emulsions and recommend fine grain developers, yet too often the amateur finds that the combination does not give an actual fine grain. His disappointment is made more acute by seeing enlargements practically without grain, made, as he is assured, on ordinary film and developed in ordinary developer.

The secret is simple. Avoid under exposure. Fine grain is most easily secured by short, gentle development. Prolonged or quick acting developers produce coarse grain negatives. Under exposure is almost always followed by forced development—and coarse grain results.

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A sharp focus and fine grain make a good enlargement

Doris Day

Filming clouds where you find them

REXFORD W. BARTON, ACL

THE grizzled old prospector back in the distant hills has boiled down his experience into one terse phrase—"Gold's where you find it!" Likewise, the hardened movie maker who occasionally cocks his eye aloft at the fantastic actors of the sky knows only too well that clouds, like gold, are where you find them.

But what of it?

Just this. There isn't one amateur photographer in a hundred who realizes the possibilities for startling and beautiful effects—pictures that prod the coveted involuntary "Oh's" and "Ah's" from his too frequently bored audiences—that are to be his if he has the wit to shoot the clouds where and *when* he finds them.

In cloud photography, time is the essence. *Carpe diem* was a nice motto for the deliberate old Roman poet, but it is no motto for the cloud hunter. He must *seize the instant;* the day—unless he lives in some favorably blessed, cloud frequented region—cannot be picked on the calendar, and no two performances will ever be the same.

Pictures of clouds like any other movie subject must be "on location," and even the sky is not enough of a location for these broad girthed, puffy actors. If, for instance, the clouds are in the mountains, a silhouetted pine tree or a rough ridge will place them. If they are boiling out of the Caribbean Sea, a meteorologist might recognize them as messengers of a hurricane, but the average audience will be thankful for the hint of a sail, the rigging of a schooner or the sensuous roll of sand dunes in the foreground. Let this be rule one then: *Do not begin a cloud sequence without sufficient foreground to indicate the type of country in which the pictures were made, although successive shots may include the cloud formations alone.*

The primary purpose of the motion picture is to record action. This action, however, may be subordinate to the main interest of a given scene. Suppose the clouds of the moment are swirling in gusty morning mists across the surface of a mountain lake. If we can introduce the rhythmic advance of a canoe from the foreground into the middle distance, we have achieved a picture. After the first glance at the human action, the attention of the audience will be centered on the wraith like wisps of vapor. So, rule two will be: *There should be monotonous action in the foreground or middle distance.* "Monotonous action" is used here in the sense of slow continued action without radical variation. This subdued and regular movement will contrast with the slowly changing shapes of the mists, clouds or smoke that are the real subject of the picture. Were there a sudden change in the action, the attention of the audience would be divided between it and

Photographs by Rexford W. Barton, ACL

the clouds, and the purpose of introducing action would be defeated.

But rules are annoying shackles for the venturesome. So, we will suggest a way to break rule two, or at least offer an alternative for it. Many movie cameras today have a half speed adjustment, that is, eight exposures to the second instead of the normal sixteen. Eight exposures to the second is an ideal speed for certain cloud effects.

For example, the clouds are over the mountains and a narrow gulch limits the view to a craggy slit of sky or to a barren, wind swept peak. A gnarled and weather twisted pine gives a good location, but the casual movement of a branch is scarcely action. Yet, clouds move with deliberation beyond the profile of a cliff. They can be made less deliberate. Double their motion by setting the camera at eight exposures to the second. The breeze has been turned into a gale and the clouds are flung pellmell across the silver screen. Therefore, rule three will be: *When there is no action in the scene that would be distorted by doubling its speed, set the shutter at half speed and make the movement of the clouds the action of interest.*

The panorama should be used sparingly in this type of photography. Clouds are actors that should march across the location; the camera should not sweep across them. But, when possible, they should be viewed from several angles and through different foreground frames. There is the exceptional occasion when it is interesting and effective to move in for a closeup with a telephoto lens. But this device, too, should be used cautiously, for ordinarily the magnitude and bulk of clouds is so great that, in spite of their distance from the camera, the normal one inch lens has none too wide an angle.

There are three lens filters that the successful cloud sniper should have—a graduated sky filter, a deep yellow filter, such as the Wratten G, and a light red filter, such as the Wratten A.

Clouds should be taken with panchromatic film, either the standard stock or supersensitive. Factors for the G filter with regular and supersensitive panchromatic are 4.5X and 3X respectively, and for the A filter, 10X and 4.5X respectively. Choice of filters is influenced by the position of the camera in relation to the sun, the amount and importance of detail in the foreground and the particular effect the photographer wishes to achieve.

If the sun is behind the camera, giving the clouds a strong flat illumination, the actinic value of the light from them and from the background of blue sky will be about the same, giving little contrast on the film. If the detail in the foreground is important for the composition, the best filter to use is the graduated sky filter, in which case the exposure should be set for the foreground. The graduated filter, while allowing full, uncorrected exposure for the foreground and middle distance, retards the blue light from the sky and allows the white light from the clouds to pass the filter and register on the film.

If the position of sun, camera and clouds is the same but the foreground is scanty and of importance only as a frame for the picture, the deep yellow filter should be used, and the exposure will be determined by the light from the cloud mass and the sky.

Again, assuming the same conditions, if the clouds, instead of being great massed banks of white, are thin, wispy vapors or form a mackerel sky through which a considerable amount of blue light shines, the yellow filter may not be sufficiently corrective to register the lacy clouds with as much contrast as is desired. In that case, the red filter will bring them out, painting them white and filmy against an almost black background.

If the camera is trained toward the sun or across the sun, the under part of the clouds will be dark and will have more character because of the shadows. In cloud photography, as in other forms of pictorial work, it is the shadows that make the picture. Therefore, the best cloud pictures, generally speaking, will be taken before mid morning or after mid afternoon. When the clouds are largely in shadow the red filter should be used, for the yellow filter will hold back the blue of the surrounding sky, giving it a density on the film about the same as the shadow in the clouds, and the contrast between them will be lost. While the red filter over corrects in this instance, it gives the necessary contrast to bring out both the mass and the detail against a darkened sky.

Broad girthed and puffy or slender and diaphanous, the actors of the sky will perform for anyone's camera. Include enough foreground in the first scene of a sequence to locate it. Subsequent shots may feature sky alone; however, a bit of earth always accents the composition and gives validity to the scene.

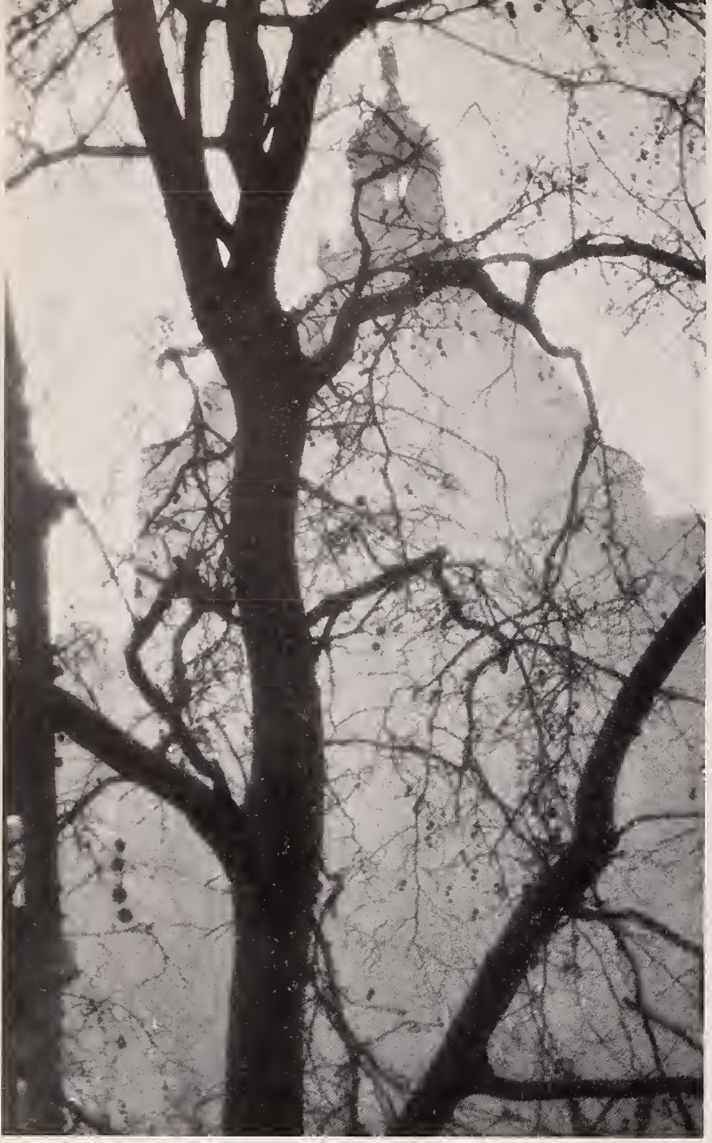
The effect the photographer wishes to achieve can be determined by him only after he has become familiar with the limits and latitudes of his filters. By experience, he will know how much to correct a given sky to attain a desired result. If he markedly under exposes he can produce a moonlight effect in mid afternoon, or he can use a graduated filter to blend a brilliant sunset with the fading highlights of a foreground scene.

The best results on cloud photography are to be had if the operator, after determining what he thinks the proper exposure should be, will close down the aperture of his lens one stop, thereby giving a slight under exposure. The reason for this is simple, although frequently overlooked. Clouds, ordinarily, are a great distance from the camera. Due to the distance and to the greater area of a sky scene than that of a landscape, there is more light coming to the lens. Also, in a cloud and sky scene, the light comes directly, or almost directly, from its source and is, [Continued on page 209]

The clinic

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL



Dr. Paul Wolff, European Picture Service

Mist or fog gives a soft diffusion to pictorial shots

April showers ■ A lively and unusual title background for last month's films of spring showers is offered in rain itself. It is a bit difficult for the movie maker to prowl about in a downpour to get such an effect but a session in the bathroom with a spray will do very well as a substitute. Almost any type of title can be adapted for the background, although the animated kind would be more interesting for the main title. Photograph the wording in the conventional way and then rewind the film in the darkroom, or by means of a rewind attachment if the camera is equipped with one. Hang a piece of black cloth or paper on the wall behind the bathtub to serve as a background. Fasten the bath spray so that water will fall in a curtain in front of the black background while the spray itself is out of range. Arrange to illuminate the water with a strong light which is directed by a deep reflector or a sheet of paper so that it will fall on the drops of water but will not strike the background or the camera. Set up the camera ready to film and turn on the water and light; be sure to protect the lens from the spray. The rest is easy.—*Rexford W. Barton, ACL.*

Equipment album ■ Through the cooperation of the manufacturers in the amateur movie industry, the technical department of the League is compiling a photograph album which will contain pictures of practically all the apparatus now on the market. Many manufacturers have already sent photographs for the album and others have signified their intentions of doing so. ACL members who visit League headquarters will be able to look over photographs of almost all products which relate to amateur motion pictures.

In a fog ■ Although fog and mist are generally felt to be "wet blankets" for movie makers they may yield exquisite scenes in many instances. Fog effects can be produced with a filter made for the purpose, but the most natural and charming results are obtained with the real thing, although, of course, the filter is far easier to control. Mist or even a light rain will give soft, diffused character to pictorial shots, that adds a great deal to their attractiveness. Try filming a building which looks up through the mist so that it seems suspended in mid air. The illustration on this page is a perfect example of this effect. If the reflections of light on drops of water found on nearby trees can be included it will make an appropriate frame for the view. Exposure must be carefully watched but slight under exposure is preferable to over exposure. In some instances, the pictures will be little more than silhouettes but one should not expect to get much detail under such conditions.

Steady ■ With the time close at hand when the summer's movie outfit is planned or assembled and last summer's work is reviewed, we are reminded of one of the most important items in the outfit of the serious filmer—a tripod, the movie maker's best ally in getting finished pictures. There are many types and sizes to choose from and the type of work planned must govern the selection for the most part. Some camera owners feel that a tripod is an unnecessary bit of dunnage which merely gets in the way. If they could see pictures, which were made with a hand held camera, taken over again with a camera on a tripod they would feel it well worth the extra trouble. There are very compact, light tripods on the market and lately very convenient types of unipods have been introduced. The inventive amateur can make a unipod for himself. After procuring a unipod or tripod it should be used at every opportunity. Forget that a "panoram" ever was discovered and make all shots from a tripod. In short, use a camera support of some kind if you would improve your pictures.

Sound develops ■ The increasing interest in sound has been felt by the League service departments and *The clinic* in the form of a growing number of inquiries on this topic. As fast as developments of manufacturers reach the workable stage, they are promptly reported in special notes in MOVIE MAKERS but, from the number of questions asked, it would seem that certain general information might best be given here. ■ Has sound on 16mm. film the same quality as sound on disc? Latest

[Continued on page 208]

Home oddities

LYNWOOD M. CHACE

A deft touch will give a dull scene an unusual quality

IF a cinematographer desires a real thrill in taking pictures with his magic box, he should seek the unusual in subject as well as the unusual in treatment. Not so easy, some will think. But that it is easier than one would believe I hope to make clear by an example from my recent movie work.

Last spring I discovered an old hermit who lived alone with his pets—a squirrel and a blue jay. Having determined to make a movie of them, my first consideration was to decide how, by manipulation of photographic elements, I might add to the effectiveness and the quaint quality of the picture. One must get the light just right, for there is generally but a single opportunity to make a picture of subjects of this kind. So I arranged to catch the scene when the sunlight was coming from an angle, softening the shadows. I used a three by four foot reflector made of thick cardboard covered with tinfoil. Properly placed, the reflector broke up the intense shadows and gave a pleasant mottled light for the scene. I used a K 3 filter with an *f*/2 lens wide open for some of the shots, which made the principal objects stand out against a soft background. For action scenes I used an *f*/3.5 lens in order to get the maximum sharpness.

The second consideration was the manipulation of the subjects themselves so that the element of the unusual might be emphasized. I had the old hermit place a nut in the end of his flute and then I placed the baby blue jay on the flute as on a perch. After asking the hermit to begin playing, I focused the camera and started shooting, knowing that there would be plenty of action. There was! The squirrel jumped from a stump to the hermit's shoulder and scrambled to the end of the flute to capture the peanut while the blue jay scolded him with real vexation for the intrusion. Each time the squirrel came back for another nut as the sequence went on, the blue jay's temper seemed to get hotter and hotter. The whole made a sequence of considerable dramatic value. In the slight manipulation of the material lay its success. Had I taken the picture directly, without to some extent staging the scene, I should have had a valid enough record but a picture entirely lacking in that mysterious quality, "box office."

Encouraged by this success I staged other scenes. The hermit sewed a button on his trousers and again the other actors performed admirably. Almost at once, the squirrel carried off the thread and scissors that the hermit was using. Then I took the hermit and his pets at meal time when they both joined the repast and ate from the hermit's plate.

Although scenes of unusual value similar to those of the hermit and his pets are not as difficult to find as one would believe, the average movie maker will not hunt for them. However, he can find in the most popular of home movie subjects —his children—opportunities for just as intriguing scenes. Take the children to a farm (most country folk are very agreeable about it) and let them play with some of the animals or fowl there. When the children are invited to pet a woolly lamb, a lively calf, little chicks or ducklings there need be no posing in order to secure scenes that will touch the heart of any audience. My advice would be to turn the children loose and to follow them with the movie camera.

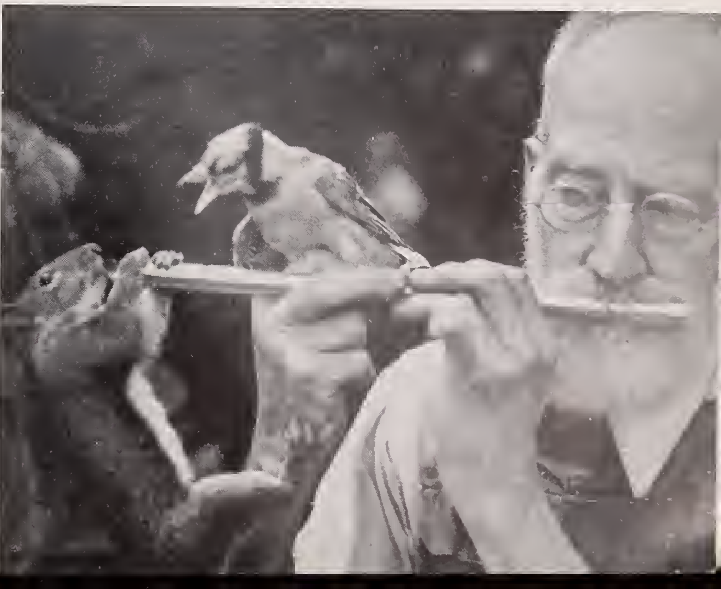
Baby's bath, perennial subject of the personal film, can be given a new and unusual twist by staging it in the garden on a warm summer's day. The garden gives a charming and novel background and the amusing antics of the youngster are well known. Simply give the baby a bar of soap and let him go to it.

While seeking the out of the way in home scenes, consider the household pets. Few movie makers have utilized them to their best advantage, for they are usually included in the family reel as an afterthought. Why not film a tug of war between the big St. Bernard and his little son? And how about the kittens? I made one masterful sequence of two kittens playing a game of "around and around the broom" in the corner of a stone wall. Another bit of life was a scene of mother tabby leading the baby kittens to a secluded spot to feed them. Then after dinner, Tabby washed the kittens in the best feline fashion. Just a bit of manipulation will always help such scenes and you can depend upon the animals never to act self consciously. If they did, many professional animal pictures would be impossible.

Another of my adventures confirms this. I chose as subjects a black kitten and a white mouse, the contrast in color making the [Continued on page 210]

Staged scenes of animals may appear entirely natural

Lynwood M. Chace



Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Down under ■ In Australia, the Sydney Movie Makers' Club has been organized and is well into the first year of successful activity, according to accounts carried in *Movie News*, their attractive club publication edited by W. G. Cassidy and F. W. Pratt. Among the objects of this association are the provision of lectures and demonstrations by recognized authorities on various phases of movie making; opportunities for members to view and criticize each other's films, hold competitions, etc.; facilities for the production of short film stories and for the study of simple film processing, titling and trick photography. In the several meetings which have been held so far there have been featured a discussion of film production in Australia, by Ken G. Hall; the screening of *She Was Only a Farmer's Daughter*, a burlesque comedy by Mr. Booth; a Kodacolor scenic by Mr. Perrier; a travel reel by Mr. Balthasar and a demonstration of the Ciné-Kodak Eight by Mr. Van de Velden. A production committee is already at work in planning the first club film story.

West coast ■ Nearly a hundred persons indicated an interest in the formation of the Amateur Movie Club, a new group recently organized in San Francisco under the guidance of Jerome Arends, acting chairman. At the first meeting, officers and committee chairmen were elected as follows: James A. Blake, president; Sig Beartown, vicepresident; Myrtle Doepfner, secretary; Charles W. Christman, contests; Charles E. Chapman, jr., ACL, scenarios. The meeting was concluded with a discussion of processing amateur film, given by A. Hargreaves, of the Eastman laboratories, and a screening of some of his films.

In India ■ The first meeting of the U. P. Amateur Film Society was held early this year in the Physics Theatre of Lucknow University in Lucknow, India, according to the report of secretary Masud. K. Sahabzada, ACL. As far as is known at League headquarters, this is believed to be the first publicly organized amateur group in this country. The new association will combine critical screenings of outstanding motion pictures of the past with its study of amateur film making. Thus, at the opening meeting, *The Cabinet of Dr. Caligari* was screened on the same program with two documentary films of Indian life, made by Mr. Sahabzada.

"The Way of the Transgressor" made by Larchmont club

Alfred P. Lane

Program ■ Presenting a list of films of unusual interest and merit, the Mount Kisco Cinemat, in Mount Kisco, N. Y., recently has held its most successful public screening to date. More than two hundred persons gathered at St. Mark's Parish Church where, using two projectors and an eight by ten foot screen, the club presented with professional smoothness the following productions by its members: *Mount Kisco Newsreel*, by the club; a trick film, by Gordon Graham; *Mount Kisco's Finest*, by Police Chief McCall; *Yellowstone Park*, by Dorothy Lorenz; *Rodeo in Cody*, by H. Halsted Park, ACL; *Ceramics*, an outstanding study of the art of hand pottery making, by Elizabeth S. Sansom, ACL, and Kenneth V. Bloomer, ACL.

New group ■ In Newark, N. J., the Cinema League has recently been organized under the leadership of Sigmund Kaswiner, ACL, who will serve the new group as president. Other officers and committee heads include William G. Hunt, vicepresident; C. Norman Finkel, secretary treasurer; Irving U. Young and Mr. Hunt, bylaws; Edward I. Kahn and Ralph Kynor, theatrical; William F. Courtney, technical director. Amateurs in the community served by the club may get in touch with the secretary by a letter addressed in care of the Amateur Clubs department of this magazine.

Composition ■ Rudolph Schabelitz, magazine illustrator, spoke at a late meeting of the Metropolitan Motion Picture Club, in New York City, on composition in motion pictures. Stressing that a pictorialist should take care not to waste space in the framed picture, he pointed out that in making any "panoraming" scene this fault will occur inevitably, and in far greater proportion than in a few well chosen views. *From Scene to Salon*, a two reel study in film of the still pictorialist's art, by Charles J. Carbonaro, ACL, was screened, as well as other members' films, which included *Reel Fishing*, by Raymond Petty, ACL; *Xochimilco*, by Hermann Danz, ACL; *Acadia*, by Robert Coles, ACL; *The Thompson Saga*, by Sidney Moritz, ACL. The New York club is planning a documentary film of the city, to be made in mutual cooperation by those members interested in the project.

In San Francisco ■ *Tarzan, Jr.*, that outstanding burlesque of the "Lion Man" school of professional drama produced by Ernest Page, ACL, and William Palmer, ACL, was the featured item on a recent program of the Cinema Club of San

[Continued on page 211]

Francis Carter Wood, jr., ACL

Taking closeups in "Technical methods in Cancer Research"

Practical films

Reporting uses of personal films for various purposes

Medical ■ *Technical Methods in Cancer Research,* a 16mm. medical picture selected by this magazine as one of the ten best amateur films of 1932, is now ready for release on free loan to the medical profession by the *American Journal of Cancer,* in New York City. The entire production was made under the direction of Francis Carter Wood, M.D., editor of the Journal, and was photographed by Francis Carter Wood, jr., ACL. Previously in six reels, this picture recently has been reedited to form a series of three units, each one complete in itself and yet smoothly related to the other two. The first three reels, under the original lead title, show some of the technical methods used with cancer patients and the development of these methods in clinical treatment. Two reels, now known as *Tissue Culture Methods in Cancer Research,* give a detailed record of the delicate methods employed in growing human tissue in culture fluids. The final reel, known as *The Growth of Human Tumors in Vitro,* presents unique stop motion studies under the microscope of the growth of cancer cells in the previously prepared tissues. The first unit of three reels is presented for distribution in the *Free Films* review column of this number. Explicit directions for booking arrangements are to be found there.

Civic ■ The recently made film, *A Day with Your Friends in the East Orange Health Department,* produced in East Orange, N. J., by F. J. Osborne, ACL, Health Officer, sets a new high mark for civic pictures. Distinguished by excellent photography and a simple straightforward presentation, this film shows what the Health Department does for East Orange citizens with its share of the tax dollar. It was photographed by Dr. George A. McLellan, president of the board of the Health Department, and Dr. J. Harry McCroskery, vicepresident, and runs 925 ft., 16mm.

After a brief survey of personnel and equipment, the film presents, sequence by sequence, the most important activities of the department—the bacteriological examination of samples of city water, ice cream and swimming pools, the prevention of communicable diseases, the maintenance of vital records, the operation of public, medical and dental clinics and the abatement of nuisances.

From the viewpoint of the amateur movie maker who plans a similar serious film, perhaps the most important quality of this picture is its power of holding interest. This is accomplished by well knit sequences, adequately enforced with closeups and near shots, so that there is never a moment's doubt as to what is happening and why. The film has been screened for civic organizations and probably will be used in schools.

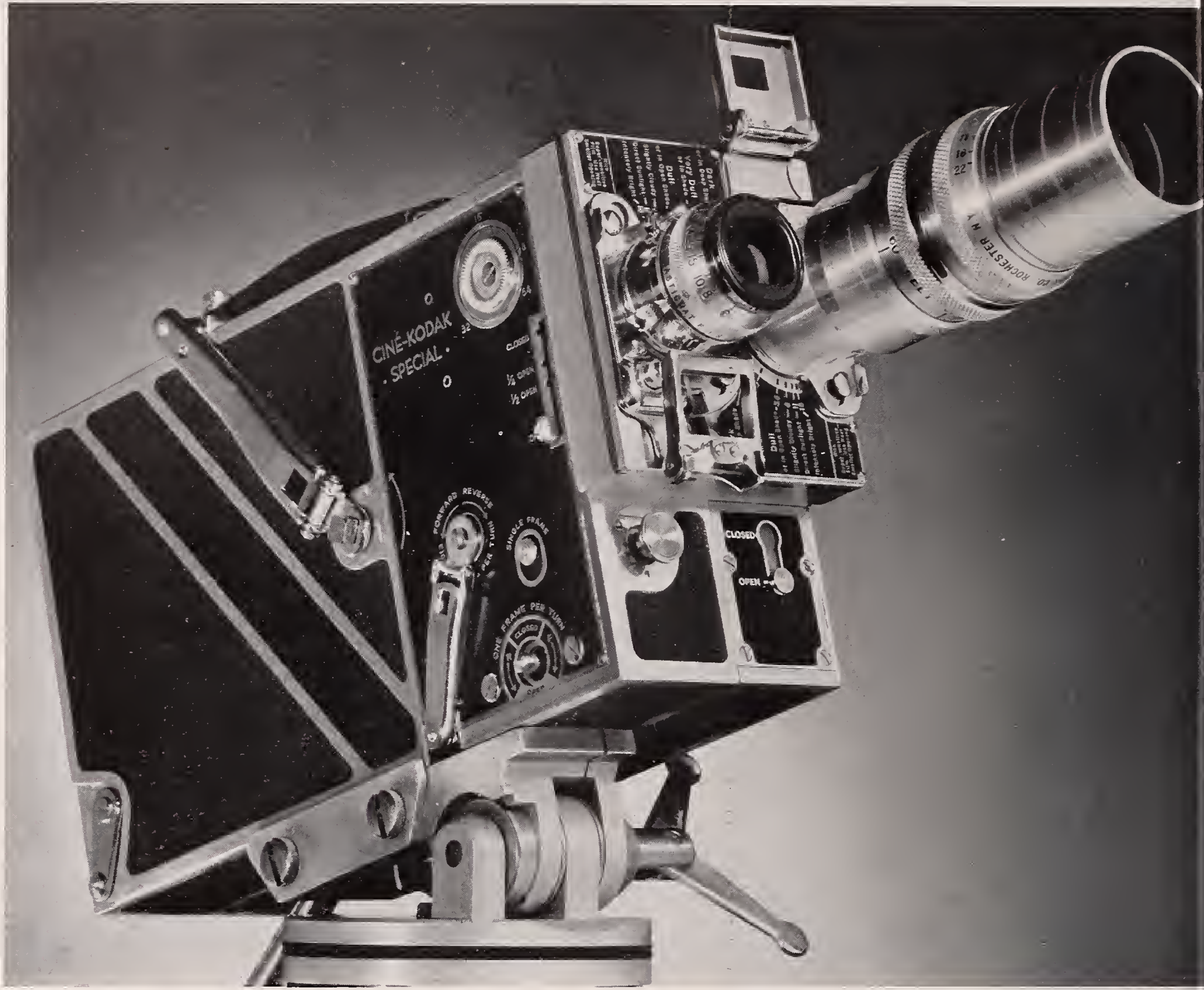
■ A civic film in a different field is the 400 ft. reel, depicting the work of the Department of Weights and Measures in Allegany County in New York, made by Allen W. Corwin, ACL, Sealer of Weights and Measures. After presenting the equipment used to test scales and measures, the film shows the audience how the tests are made and how the public is protected from numerous ingenious methods of fraud. The scales and balances used by meat peddlers, grocery stores, drug stores, the measures used in scaling logs, selling oil and gasoline and the scales used in the wholesale handling of milk, cheese and vegetables are all tested. The picture dramatically reveals the extent to which this department of our government is needed in order to assure fair standards. It is the first known film on this subject and pioneers a new field for 16mm. pictures.

■ A 400 ft. publicity film for Augusta, Ga., is being made by Scott Nixon, ACL, of that city. The picture is to feature the city's parks, recreation and sports facilities and general attractions as a residence town and will be used for advertising and publicity. The project was made possible by the cooperation of the Augusta Chamber of Commerce and local business concerns and it is planned to make the picture available to amateur movie clubs through the League's Club Film Library.

■ In Walkerville, Ontario, Canada, Edward G. Conn, ACL, is making a 2000 ft., 16mm. historical film of the activities of the Lions Club of his city. It is planned that the picture will cover the vocations of members of the club as well as the civic services they perform. It will be screened for Walkerville organizations and loaned to civic bodies in other Canadian towns to advertise the work of the Lions Clubs.

■ A similar picture is the 400 ft. film of the Kiwanis Club of Pendleton, Ore., being made by J. T. Snelson, ACL, of that city. The film will show each member of the club and something of his business or profession. This is not the first picture that Mr. Snelson has made for the Kiwanis club. Three years ago he made a reel of the members and last year he made a picture of a girls' camp sponsored by the club. With the current film he plans to begin a regular annual film record of the club. We predict that shortly a camera and projector will be used by all up to date civic clubs.

[Continued on page 210]



HERE is the most remarkable 16 mm. motion picture camera ever produced—one that challenges even the highest picture making ambitions.

The Special will appeal to those using 16 mm. equipment for advanced work. Members of movie clubs, doctors and surgeons, physicists, biologists, industrial filmers, athletic instructors—such serious workers will welcome this camera that goes far beyond all others in ability.

OUTSTANDING FEATURES OF THE SPECIAL

Although essentially a tripod-operated camera, the Special can be hand-held for the making of many shots.

Exclusive with the Special is its variable shutter which may be moved from open to closed, or vice versa, while the camera is running, for fades and dissolves. It may also be operated at open, half open, quarter open — a feature which makes possible sharper images of rapidly moving objects and permits extra exposure control under tensely brilliant light conditions.

Ciné-Kodak Special is equipped with two hand-crank shafts. The eight-frame shaft is for hand cranking at desired speed or for rewinding film when making solves or double exposures. The one-frame shaft either be hand operated or electric motor driven for rem control, growth studies, or special laboratory work.

UNIQUE REFLEX FINDER

Besides the full-vision eye-level finder typical of Ci Kodaks, the Special is equipped with a reflex finder wh shows on a ground glass screen the exact field and fo of the lens at all distances. It works accurately with of the lenses supplied for the Special.

Also exclusive with the Special are interchangea 100-foot and 200-foot film chambers which make it p sible to switch instantly from Panchromatic to Kodaco to Super-sensitive Panchromatic Film without "fogging single frame. Each film chamber contains gate, spind pull-down mechanism, sprocket, and film meter.

EASTMAN KODAK COMPA

NTRODUCING

CINÉ-KODAK SPECIAL

A PRECISION-MADE, CUSTOM-BUILT 16 MM. MOTION PICTURE CAMERA OF UNPARALLELED ABILITY

ouble Exposure -- Dissolves -- Slow Motion -- Fades -- Variable Shutter -- Masks -- Interchangeable Film hambers -- Reflex Finder Focusing -- Variable Speed -- Spring Motor Drive or Hand Crank -- Double Lens Turret

he Special's lens turret accommodates two lenses at a . Besides the standard 1-inch f.1.9 Kodak Anastigmat , there are the 15 mm. f.2.7 wide angle lens, the ch f.3.5 lens, and the 3-inch, 4½-inch, and 6-inch tele- o lenses.

G RUNNING MOTOR

e spring motor in the Special runs nearly 40 feet of with one winding, operates at any speed from 8 to 64 es a second. A cushioned brake prevents jars to the anism when stopping at high speed. An audible signal you when the spring needs winding and when it has sufficiently rewound. There is also a single frame se, and for runs longer than 40 feet, there is a hand k. A film meter geared to the camera mechanism shows rately the amount of film run or rewound in individual And each film chamber has its own automatic film r which shows how much unexposed film remains, her the chamber is on or off the camera.

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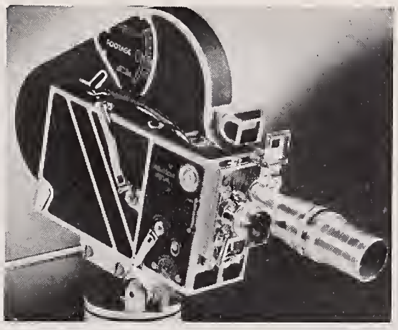
signed for Ciné-Kodak Special, but useful for other ras, is the Ciné-Kodak Tripod. Unusually light in ht and compact, it is extremely rigid and easy to ad- With it, both horizontal and vertical panorams can ade and the Special can be pointed straight up or ght down.



Ciné-Kodak Special with 200-foot film chamber. Notice the chamber film meter. Besides this, there is a film meter geared to the mechanism which records in individual feet the amount of film exposed or rewound.

EACH SPECIAL ASSEMBLED TO ORDER

Many and varied are the uses to which the Special will be put, and, if necessary, the basic model can be fashioned to meet individual specifications. The Eastman instrument shop in which the Special is fabricated will undertake almost any adaptation—and you may be certain that each job will be competently executed.

Leading Ciné-Kodak dealers will be able to show you this basic model of the Special. It is fitted with a Kodak Anastigmat f.1.9 lens, and comes equipped with one 100-foot film chamber, a set of 6 masks, and is priced at $375. Discuss with your dealer the equipment you require, and he will obtain a quotation for you.

A Ciné-Kodak Special Book is a complete and comprehensive presentation of this remarkable camera and describes its many advantages in detail. A copy is free on request.

Rochester, New York IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK

INTRODUCING
CINÉ-KODAK SPECIAL

A PRECISION-MADE, CUSTOM-BUILT 16 MM. MOTION PICTURE CAMERA OF UNPARALLELED ABILITY

Double Exposure -- Dissolves -- Slow Motion -- Fades -- Variable Shutter -- Masks -- Interchangeable Film Chambers -- Reflex Finder Focusing -- Variable Speed -- Spring Motor Drive or Hand Crank -- Double Lens Turret

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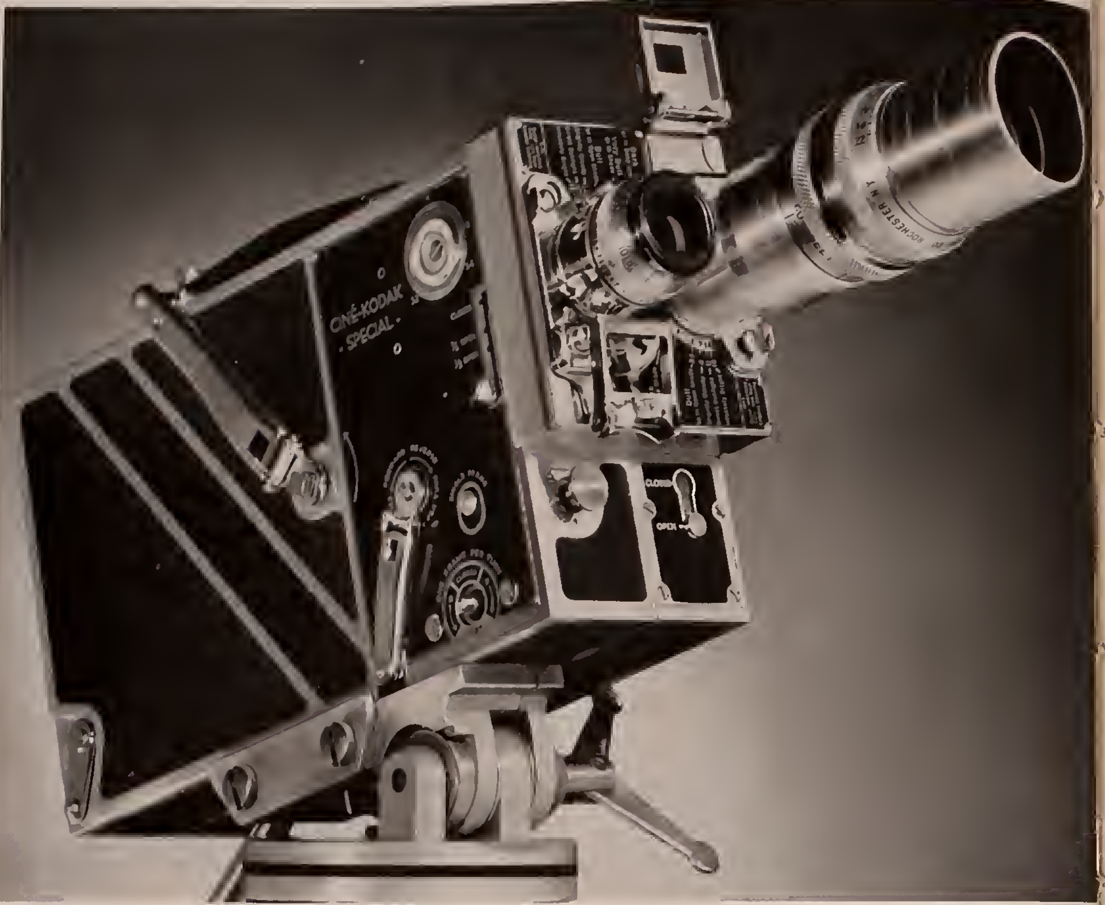

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LONG RUNNING MOTOR

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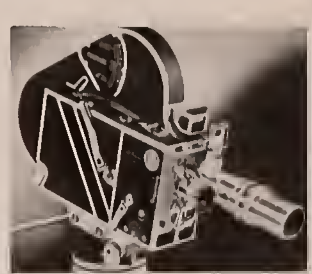

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EASTMAN KODAK COMPANY, *Rochester, New York*

IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK

News of the industry

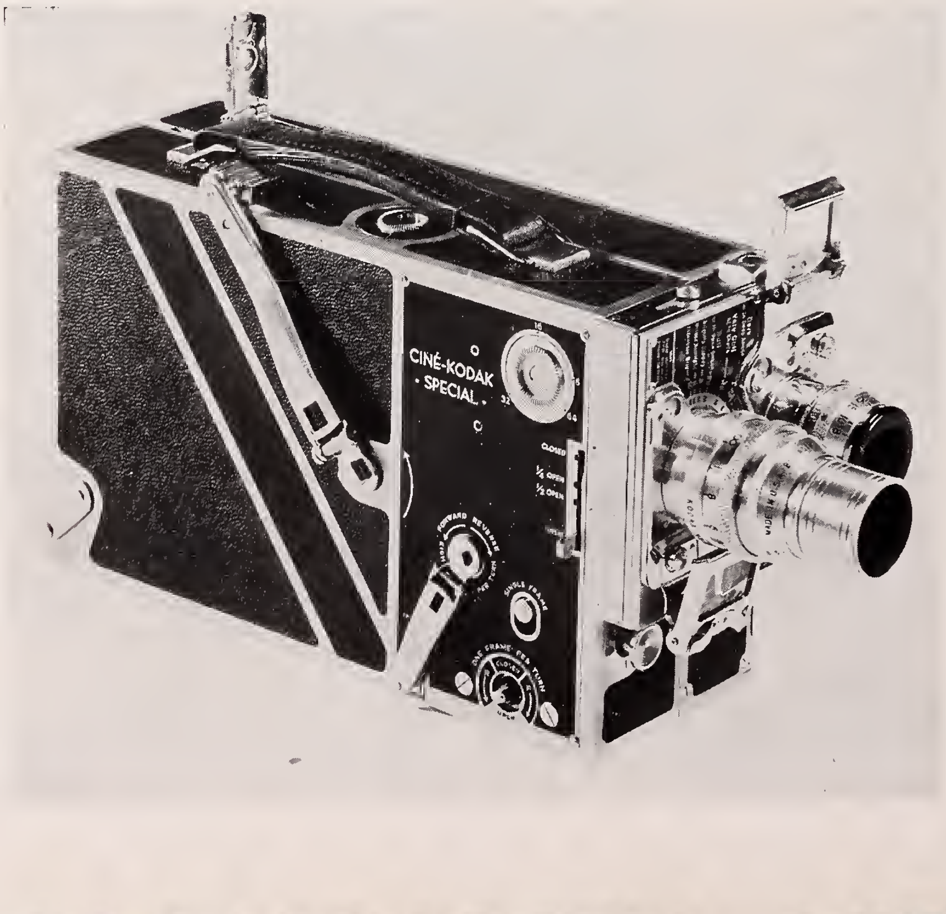
RUSSELL C. HOLSLAG, ACL

C-K Special ■ A most significant advance in 16mm. camera design appears this month in the form of the new Ciné-Kodak Special, a product of Eastman Kodak Company, Rochester, N. Y. The particular significance of the Special lies in the fact that, in its design, a deliberate effort is noted to parallel, in kind and quality, the best features of a fully equipped 35mm. camera for professional work. That these features may now be had on a commercial model, 16mm. camera will be a source of much satisfaction to those who anticipate the future possibilities of 16mm. for scientific, industrial and research work. Detailed description of the new camera will be found in the article, *Now you can film anything!* in this number, but some of its outstanding features should be stressed. These include the variable shutter which, in conjunction with back cranking, makes perfect lap dissolves possible; the direct focusing device, whereby accurate sighting may be performed without fear of parallax; exceptionally powerful spring motor which runs nearly forty feet of film through the camera at one winding; separable, combination intermittent mechanism and film chambers of 100 or 200 foot capacities which may be removed and replaced without fogging film; a one turn, one picture crank and others with which the 16mm. user is already familiar. In shape, the Ciné-Kodak Special resembles slightly that of the familiar Ciné-Kodak K except that its dimensions are larger. The case of the Special is of cast metal, with polished, chromium fittings. The regular lines of Eastman normal, fast, wide angle and telephoto lenses are available in special, bayonet mounts for the two lens turret. The outfit is completed with a tripod of new design, incorporating a special form of "pan" and tilt head and telescoping, metal legs. Serious motion picture workers in 16mm. will investigate the possibilities of the new camera and will approve the far sighted policy of Eastman Kodak Company in making such a camera available at this time.

The new Ciné-Kodak Special is equipped for all cine work

Answers the query "What's new?" for amateur and dealer

Eastman Kodak Company



Scotch tape ■ Scotch Cellulose tape, introduced in *The clinic* in the March number of Movie Makers as an aid in a new method of making wipeoffs and fades, is now available in a special width for 16mm. film. It is being handled by the Eastman Kodak Stores, Inc., 356 Madison Ave. and 745 Fifth Ave., in New York City. Both transparent and black opaque types are stocked.

Berndt voices B & H ■ During a recent demonstration of a sound on film adaptation which he has successfully added to the Filmo projector, Eric M. Berndt, well known camera technician of 112 E. 73rd St., New York City, stressed the fact that the normal operation of this projector is in no way affected. Sound on film or silent subjects can be run at will. The adaptation consists of a takeup extension arm, sound head and amplifier of a finish to match that of the projector.

Concentrator lens ■ The recent introduction of the improved Solite lighting units, made by the Solite Sales Co., 1373 Sixth Ave., New York City, has brought many interesting modifications, based on the use of a concentrated filament type of lamp in this unit. L. X. Champeau, inventor of the Solite, has recently demonstrated his new Concentrator lens, which clips over the front of the reflector and provides a perfectly diffused light over a definite area for portrait closeups and similar scenes. Unlike the usual diffusing attachments, this device actually *increases* the light when used, as its name implies.

Eastman notes ■ In announcing the Model D Kodascope, the Eastman Kodak Company brings its former Model C into a class of projectors that possess much greater illumination. Retaining most of the features of the Model C, this new projector has a 400 watt lamp and a new type of rewind which permits rewinding without changing reels as heretofore necessary. ■ Users of Kodacolor will be interested in learning of the Kodacolor Adjustable Filter which eliminates the need for

[Continued on page 212]

EASTMAN ANNOUNCES A NEW 400-WATT PROJECTOR

FOR ONLY

$62

A new, inexpensive Kodascope with many projection conveniences and unusual illumination.

KODASCOPE·D

CHECK the advantages of this remarkably efficient projector against its price.

400-watt illumination—that's the big news about Kodascope D. It adds new snap, new sparkle to your pictures, brings out many details you may never have known your films contained. But that's not all.

MOTOR REWIND

By merely slipping off the lower belt, attaching the rewind belt to the upper pulley, it rewinds 400 feet of film in 45 seconds.

IMPORTANT CONVENIENCES

A highly efficient motor-driven fan compensates for the added heat generated by the "D's" unusually brilliant projection lamp. It has variable speeds, framing lever, still picture attachment, elevating device. By equipping it with special extension arms and 800-foot reels, the "D" will project a half hour's continuous show. It can be fitted with Kodascope Repeater — the ingenious device that runs 200 feet of film without the necessity of rethreading or rewinding. It's extremely sturdy, yet light and compact. Finished in bronze, with nickel plated fittings, the Kodascope D is unquestionably the outstanding "buy" among 16 mm. projectors, and one of the most complete.

LET THE "D" PROVE ITSELF

Your Ciné-Kodak dealer will gladly show you Kodascope D. Bring him one of your own reels to project. See for yourself the added advantages of owning this new, low-cost Kodascope. Price, $62; carrying case, $7.50 extra.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

ENO'S ART TITLES

NOT 1 IN A 1000

starts his films properly. First impressions count! A picture that unreels under the unfavorable handicap of a poor start predisposes the audience to apathy and boredom. . . . An Eno hand-lettered title assembly spliced in to introduce your film and consisting of high-grade, double exposed titles with appropriate backgrounds dissolves and fades, will enhance the quality of your performance and get you off to a good start.

INTRODUCTORY OFFER FOR TITLE ASSEMBLY........$5.00

ANOTHER SPECIAL OFFER . . . Send along your reel for Editing together with $5.00.

SEND $1.00 and copy for 4 Titles consisting of no more than 8 words each. Moderately priced, the above titles are typically Eno in quality.

RALPH R. ENO

America's Pioneer (16mm.) Art Titler and Film Editor, Charter Member ACL

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1425 Broadway, New York

GOERZ

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Noteworthy for their high optical correction and variety. Preferred by critical users for the varied requirements of amateur movies.

VARIABLE VIEW FINDER

Matches the field of view of any lens from 1" to 4". Simple—yet an improvement over other types of finders.

EFFECT & TITLE DEVICE

Embodies all the finest mechanical aids for every conceivable effect.

LENSES IN FOCUSING MOUNTS FOR SIMPLEX CAMERAS

For normal work and moderate telephoto effects. 2" lens provides possibility of closeups up to 3 ft. These lenses increase tremendously the possibilities of this little camera.

Also Lenses for Victor, Filmo, Kinecam and other popular makes.

Literature on any of the above items will be gladly mailed on request.

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317 East 34th St. New York

Closeups—What amateurs are doing

■ The subheading of this department has always been, simply (and perhaps for the lack of better expression), *What amateurs are doing.* In the main it has fulfilled this promise. It has recorded with honesty, affection and such vividness of portrayal as was within our power tales of action and adventure in our mutual hobby. Mostly it has concerned itself with *making* movies, rarely with the personalities of the makers, and never with their thoughts or feelings regarding the process. This month we are going to try a visit behind the scenes. In more than a few of the "Why I Film" letters, not previously presented in Movie Makers, we found guide posts to the philosophy of movie making. Many were general ("good fun," "a thrill to create," "brings pleasure to others"); a few were specific ("family record," "business aid," "vacation"); occasionally there was a particularly helpful epitome, as in the letter of Leon M. Linden, ACL, from Aurora, Illinois:

"Making amateur movies excites the imagination, teaches you the study of composition, portrays actual life in all its forms and gives you a permanent record of all you love best in the world." Or in the words of M. Torgler-Koenig, from St. Gallen, Switzerland: "I continue to film because this sport is very satisfying to me, because it occupies my spare time usefully and pleasantly, because I create a priceless family record, because I perpetuate the youth of my children and because I may share my pleasure on all sides."

Others, less inclusive, were more concerned with their ability, through movies, to capture for comparative eternity a moment of fleeting beauty. "I film because I live, — and in order to keep on living . . . What a wonder I have created! If I so will it, I can confer with the greatest ease and simplicity an immortality upon whatever delights my eye." Thus writes innkeeper Werner Hochbaum, of Magdeburg, Germany. Government secretary M. M. Blake, ACL, writing from The Viceroy's Camp, India, speaks to the same effect in more specific phrases: "As if he were Aladdin himself, he (the movie maker) may summon the slave of the movie lamp to present to the eager assembly of family and friends a Khattack war dance, done by transborder tribesmen with flashing, flexible swords in the mountains of the northwest frontier." Or, in the few words of M. N. Stocklinger, ACL, of San Diego, Calif.: "Above all other reasons, the thrill and joy of capturing moments that will live, that accomplishment in itself is the great reason why I make amateur movies."

To a not inconsiderable group, amateur movie making offered the satisfying fun of doing something with their hands. "I am," declared S. W. Gerrish, ACL, from Utica, N. Y., "what you might call mechanically minded. I like to work with tools and machines, and the camera is a mechanical means of expression for a mechanical mind." In Chicago, Arthur Wolff seemed to have found the same kind of fun in different form: "I take great pride in the editing and titling, and endless are the ideas I work out for title effects. With my home built title board and a little talent for drawing, the long winter evenings will again find me busy working out and producing main and subtitles for my latest film."

The feelings of Allen Corwin, ACL, in Wellville, N. Y., represented clearly those of many others: "One of the most important reasons why I make amateur movies is the use I have found for them in my work." Stumped in trying to describe his duties as city Sealer of Weights and Measures, Mr. Corwin fell back on movies and found that "by means of motion pictures a vivid and true idea of just how the work is done and what it really means to the life and business of the community can be given."

And countless letters were echoed in the credo of William T. Delaplaine, ACL, in Frederick, Maryland: "To get real fun out of movies it is necessary to think of the possible pleasure they will

Courtesy Eastman Kodak Company

Jobyna Ralston films the snow sports in California mountains bring to others. . . . My movie shows average three or four a month . . . to patients in the hospital, the aged in a local institution and sick persons in their homes. There are two invalid friends who catch their only glimpse of the outside world through my film. Why shouldn't I like amateur movies?" And why not indeed! It seems we pays our money and we takes our choice, and it's all good fun no matter what.

■ At Funchal, in the Madeira Islands, the hotel porter takes your baggage through the Customs and there is no problem regarding camera, films or photographic accessories carried by tourists, according to the report of James F. Gordon, ACL, of Aberdeen, Scotland. Mr. Gordon has returned recently from a trip to the islands and thoughtfully has sent in a report on conditions, for the benefit of his fellow League members. He recommends panchromatic film at all times and found "that for landscapes under the bright Madeira sun, a 4X filter with a stop of *f*/8 or, in exceptional cases, *f*/11 was correct for straight panchromatic emulsion. There is always a considerable amount of heat haze and one has to be careful not to overexpose. . . . One should buy the film in tropical packing if possible." After a description of the bright flowers and foliage, that suggested good color filming, Mr. Gordon concludes, "Everyone is very helpful and obliging and I can thoroughly recommend a trip to this beautiful island to anyone who has the money to spare." Well, it's nice to know about it, anyway.

A customs report

[Continued from page 188]

7.5 percent ad valorem on equipment.

ENGLAND: See United Kingdom.

FINLAND: In a telephone discussion with this office, the Finnish Consul General, in New York City, stated that in his belief amateur motion picture cameras and equipment carried by tourists are regarded by Finnish customs authorities as personal baggage of the tourists and as such are admitted free of duty.

FRANCE: A letter from the Trade Commissioner of the French Consulate General, in New York City, shows a charge of 20 percent ad valorem on all films. One cine camera and one still camera will be admitted free of duty with each bona fide tourist.

GERMANY: A letter from the American Consul General at Berlin states as follows: "The Consulate General has taken pleasure in enquiring at the German customs office at Berlin and has ascertained that it does not place any difficulties in the way of tourists carrying amateur motion picture cameras, film and accessories into and out of Germany, provided that these articles are intended for the private use of the tourist only."

GREECE: "We beg to inform you that according to the customs regulations in force in Greece, personal tourist materials, such as motion picture cameras, projectors, etc., are not liable to customs duty, provided the same are strictly used for personal, amateur purposes of the tourists and not for commercial purposes or sale. A small deposit at the custom house may be required, which is returned to the bearer on his departure."

HUNGARY: "Please be informed that cameras and films carried by tourists are considered personal effects by the Hungarian customs regulations and are free of duty, provided, however, the quantity does not exceed the possihle personal want."

IRISH FREE STATE: "Tourists who import cameras or photographic apparatus will have the duty refunded on reexportation if they make a declaration of temporary importation on landing." Duties are given as 15 percent ad valorem on cameras, projectors and other equipment; 1 penny a linear foot of silent, exposed, positive film; 5 pence a linear foot on silent, exposed, negative film. The above film duties are given with specific reference to standard 35mm. film a foot, and no mention is made of 16mm. or other substandard film sizes. It is specifically stated that "blank films are not dutiable."

ITALY: A letter from the Italian Chamber of Commerce, in New York City, gives Italian customs regulations as follows: 12.80 lire per kilo duty on cameras; 20 percent ad valorem duty on lenses; 37.30 lire per kilo and 15 percent ad valorem duty on sensitized, unexposed films; 80.70 lire per 100 meters and 15 percent ad valorem on exposed films. The tourist should keep in mind that any film which is forwarded by post from Italy must be developed and submitted to the *Prefettura* for censorship and permission to send it abroad. In such cases a charge is involved which is said to amount to about $2.00. No difficulty of any kind is experienced, according to reliable reports, if the films are brought out of the country as personal luggage and properly declared at the border.

NETHERLANDS: "I beg to inform you that the present duty on cameras, projectors and films in the Netherlands is 10 percent ad valorem. A person entering into the Netherlands can take a camera with him. It is possible, however, that the customs authorities will require a bond for the import duties levied on cameras and projectors, and that they will charge the tourist with the import duty on films."

NORWAY: "I beg to advise that motion picture cameras with films, probably also projectors, may be entered into

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Norway free of duty when they are brought in by foreign travelers as part of their luggage and a written declaration is given by the traveler to the customs authorities to the effect that the articles shall be used only for personal use during a stay of short length in the country and that they will be brought out again when leaving the country."

Poland: No reply. Consulate, 151 East 67th Street, New York City.

Portugal: "I desire to inform you that I believe there will not be any duty assessed on moving picture cameras when they are not used for business purposes, as well as material in a small quantity."

Roumania: "I wish to inform you that motion picture cameras are not exempt of duty. However, to facilitate interested tourists, our customs authorities have decided that those taking along motion picture cameras should deposit the equivalent of the duty at the customs point through which they enter, and have the privilege of obtaining the refund when they leave the country. This could be arranged for terms not exceeding six months. The traveler is given a receipt for the amount deposited at the customs point through which he enters, and he may obtain its refund at any other customs point from which he leaves the country."

Scotland: See United Kingdom.

Spain: A letter from the Official Spanish Chamber of Commerce, written at the request of the Consul General for Spain in New York City, states as follows: "Tourists taking cameras into Spain may do so free of duty." No mention is made of film, but it seems logical to assume that this is included with cameras as personal effects.

Sweden: "I wish to advise that cameras and motion picture cameras carried by tourists are free of duty . . . and it would seem therefore that a certain amount of film would be free of duty." A letter to this office from the American Consul General in Stockholm, Sweden, amplifies this, as follows: "I may state that, according to the customs authorities of Stockholm, a tourist is allowed about five reels of film free of duty upon his entrance into Sweden." Further information, obtained in conversation with Stephen F. Voorhees, ACL, vicepresident of the League, indicates a friendly and generally cooperative attitude on the part of the Swedish authorities toward tourists. On a recent visit to Sweden, Mr. Voorhees carried in twenty rolls of film with no declaration and no trouble of any kind.

Switzerland: "As a rule, motion picture cameras of the more expensive type may not be taken into Switzerland without payment of duty. The same applies to equipment and films if carried in large quantities. Under the provisions of the law, however, it is possible for a tourist, on leaving the country, to claim refund of duty on his camera and such films as have not been used. In this case he will have to declare this intention at the time of payment of duty."

Turkey: "I regret to advise you that I shall not be able to give you forthwith any positive information concerning the custom formalities in Turkey for the amateur motion picture cameras and equipment, as the necessary instruction

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for certain modifications which have lately been effected in the customs regulations have not yet been received by me. As far as I know the general practice on the matter was that such articles were permitted to be carried by the tourists on their declaration that they were intended for personal use and shall be carried back when leaving the country."

United Kingdom: Duties as given in the Customs and Excise listings for the United Kingdom, supplied by the British Consul General, in New York, are as follows: Raw film, .33 pence a linear foot; positives developed or not, 1 penny a linear foot; negatives developed or not, 5 pence a linear foot; cameras, 10 percent ad valorem; optical glass, as lenses, 50 percent ad valorem. No official distinctions are made for substandard films or equipment, nor is the status of the amateur filmer specifically recognized. However, the consensus of League member experience gathered at this office indicates a lenient attitude on the part of customs authorities in admitting normal supplies of filming materials for amateur or personal use. Residents of the United Kingdom, traveling out of the country, may assure the untaxed return of their filming equipment to England by filling out customs form 104 before sailing.

U. S. S. R. (Russia): No reply. Commercial Office, 261 Fifth Avenue, New York City.

Wales: See United Kingdom.

Yugoslavia: A letter from the Yugoslav Trade and Tourist Information Office, in New York City, written at the request of the Consulate, states as follows: "Cinematographic apparatus for amateur personal use and films in a reasonable quantity may be imported in Yugoslavia for personal use and then exported when leaving the country free of duty." Further data collected in this office show that photographic film may not be carried in luggage to be retained in the passenger coaches, but must be shipped in the baggage cars. This restriction has especial reference to the fire hazard of nitrate or inflammable stock, but does not definitely exclude "nonflam" or safety stock.

Now you can film anything!

[Continued from page 187]

turret is provided with openings for two lenses with a bayonet type mount similar to that already familiar to Model K owners. Lenses with the same stop number indications and the same focal lengths as those now offered for the Model K are available. For very close work, such as filming insects or other small objects, the regular portrait attachment can be used. With this sup-

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plementary lens and the reflex finder for exact focusing, many new important fields are open to amateur and professional cinematographers.

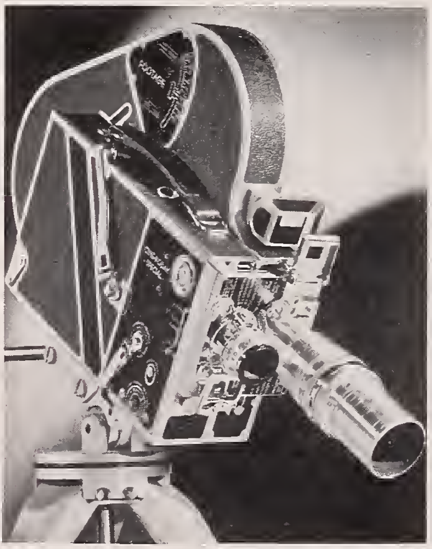
Directly in front of the aperture of the Ciné-Kodak Special is a small mask slot in which thin metal masks can be inserted. A set of simple masks is provided and others may be added later. Half masks both horizontal and vertical can be used for double exposure work, while special shapes such as oval and circular lend themselves to pictorial effects. Because the mask slot is close to the film, the line formed by the edges of the masks is very sharp and accurately placed, making possible double exposure without a dividing line being visible.

A strong, compact yet light tripod has been designed for use with the new camera. Its leather covered aluminum, tubular legs telescope in sections which are adjustable in length, while a turn of the section locks it firmly in place. The "panning" and tilting head is so made that the camera can be pointed straight down at the ground for work where it is necessary to have the camera in a vertical position. This facility will aid greatly in title filming, animation or other movie making where drawings or lettering are used.

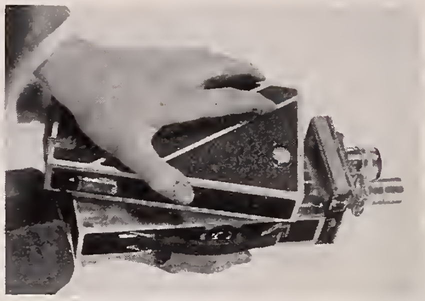
While the various features have been briefly described, space does not permit investigation of the possibilities of each one. There is no end to the combinations which may be expected with this most versatile camera, and advanced amateurs will be entranced with it, while professional 16mm. workers will find it indispensable.

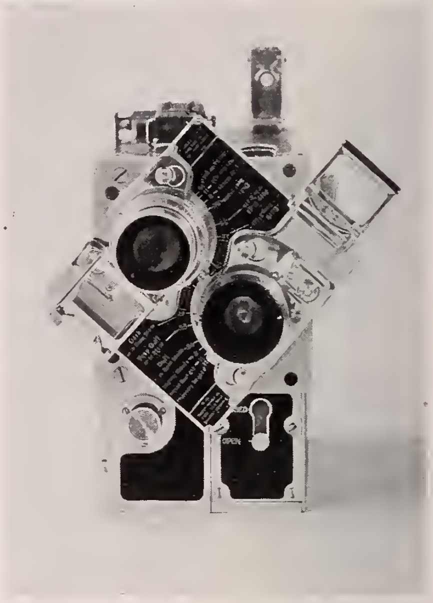
The Eastman Kodak Company has set up a special department for the manufacture and servicing of these cameras and is prepared to design and construct any type of special equipment the user may want. A number of standard accessories are being developed, among them an electric drive, and others will be added from time to time. It is planned to make the camera a custom built precision instrument. Designed and built by some of the finest engineers and machinists available and in a machine shop where only most modern equipment is employed, the Ciné-Kodak Special will delight the mechanically minded cameraman as well as those less familiar with technical principles. Serious amateurs and professional 16mm. workers now have a camera which enables them to accomplish what was heretofore left to the 35mm. field.

Hence, it is felt that the appearance of this camera will mark the beginning of a great increase in the number of amateurs who make use of professional effects. Certainly no one can complain of not having the facilities for such work in view of the latest development from the Kodak organization — the Ciné-Kodak Special!



The f/1.9 and tele lenses fit out the Special's turret





Above, separable film chamber; below, turret partly turned

Still camera facts

[Continued from page 191]

For the best results, use a par speed emulsion, fine grain if you prefer. Give a rather definite increase to exposure you normally would use. Then develop in a fine grain developer, such as the Eastman Borax developer. Rodinal, Rytol and Glycin also give good results when used with proper exposure. An enlargement, sixteen by twenty inches, was recently made from a negative measuring slightly less than one by one and a half inches, yet the grain was not objectionable. The panchromatic high speed emulsions are now improved to the point where the grain is reduced to a minimum.

It is important that the camera be held steady during the "snap"; often the light, motion picture tripod will serve admirably for this purpose. There is nothing else of great importance that differs from ordinary camera technique. Give your miniature camera a chance to show what it really can do, and you will soon fall into the habit of making at least sixteen stills of every motion picture you produce. It adds immeasurably to the pleasure derived from cine film work.

There are many instances in which a still of a particularly effective movie scene will be found helpful. Composition and lighting tests may be made and a readily accessible file of photographic data may be gathered. It would even be possible to plan a motion picture based on tests previously made with a small still camera. Experienced traveling movie makers know the value of picture post cards in determining points of view and compositions. At home the scenic filmer could make his own picture post cards for his guidance.

Beginning with the Eight

[Continued from page 190]

making pictures with either daylight or artificial light, the instructions given for exposure should be followed carefully. Wasting film because of failure to check the diaphragm used or the distance of lamps from subject usually proves costly. The mileage of good films can be greatly increased by observing a few of the foregoing suggestions.

Following is a brief exposure table and distance guide for use with reflectors and Photoflood lamps:

Number of lamps	Distance from subject	Diaphragm
1	4 feet	*f*/1.9
2	6 feet	*f*/1.9
3	7 feet	*f*/1.9
2	4 feet	*f*/2.8
3	5 feet	*f*/2.8
2	3 feet	*f*/3.5
3	4 feet	*f*/3.5

After a large number of films have accumulated, it is sometimes difficult to locate a specific film for projection. To make that easy, some system of marking or cataloging should be adopted from the first. Placing a strip of adhesive tape on the outside flap of each box, and then

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Fine Grain
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50' roll $2.25
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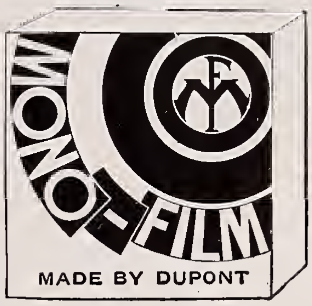

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writing the name and date of the subject thereon will serve at first. After the library grows, and some of the films are edited, titled and placed in humidor cans, the same plan can be followed except that, of course in this case, the tape should be placed on the humidor can. Typewritten strips fastened down with transparent, gummed cellulose tape may be used also and are very legible. It is important to start editing and titling the films early in the game. For, as time passes and the library grows, one becomes reluctant to start the job.

It is also wise to store films in humidor cans as early as possible. The blotter unit in the cans should be dampened about once every four or six months so that the film gets its proper amount of moisture and will be in a flexible condition for projection at any time. If it is left in the regular return cartons it will dry out, become brittle and may break on projection.

Remember that the films made today are going to become more valuable as years go on. The writer has been accumulating home movies for nearly thirteen years. He has only to project some early film of the children when they were only a few hours old, then a film made of them last week, to realize the value of motion pictures that were not at first greatly treasured. It's surprising how easily, after a few years, we forget all the little details of days gone by. To some, those days are gone forever, but to the owner of a home movie camera, all the pleasant past can be relived a thousand times on the little silver screen by one's own fireside.

The clinic

[Continued from page 194]

demonstrations indicate that it is hardly possible to choose between them. In considering this question, however, one must remember that the disc system has had the advantage of a much longer development. Recording, pressing and finishing facilities for disc sound have been brought to a high point of perfection. On the other hand, facilities for reducing 35mm. sound track to 16mm. film, as well as for recording directly on 16mm. film, are relatively new. Nevertheless, 16mm. sound film quality, reproduced by a good mechanism and under correct electrical conditions, is fully satisfactory. ■ The present 16mm. sound film uses a single row of perforations. Is this a dependable method of moving the film? The single perforation film will give just as satisfactory a screen picture as the double. A number of prominent, highly favored silent 16mm. projectors have made use of the single claw in the past with perfect satisfaction. The double claw, of course, is valuable in silent film for, if the perforations happen to be torn at one side, the other claw may continue to feed the film. This is not the case with sound film. That the film has a single perforation implies no danger that it will wear out more quickly, for the material of which the film is made is amply strong to withstand many times the strain imparted to it by the moving mechanism. With proper mechanical design, there is no tendency to unsteadiness in the projected picture from the single perforation film. Further questions will be discussed next month.—*R. C. Holslag, ACL.*

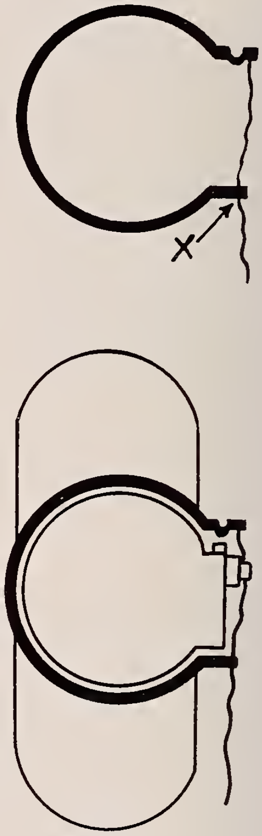

FIG. 1.

A simple remote control can be made from a clock spring

Remote control ■ In many cases while filming animals, birds or other shy subjects, it is desirable to operate the camera from a distant point. A very simple and inexpensive aid for this purpose can be made from an old clock spring. Bend it to fit the camera as shown in figure 1 on this page. A small hole should be drilled in the bottom part of the spring at "X" to enable a cord or thin wire to be run to the operator. The spring may be held on the camera either by its own tension or by a small screw. If needed, a hole can be drilled in the case and tapped for a machine screw, but the operator must take care to replace the screw when the device is removed in order to prevent a light leak. The tension on the spring must not be great enough to prevent the mechanism from stopping when the cord is released.—*Townsend Godsey.*

Filming clouds where you find them

[Continued from page 193]

therefore, stronger than the scattered light from a scene on the ground. In cloud photography contrast is needed, but the highlights must not be flattened out. So, expose for the highlights and let the shadows take care of themselves.

Clouds, smoke, mists, vapor—ethereal, elusive, always changing—are performers that strut for any camera yet tax the artistry and ingenuity of those who catch their fleeting forms. But that's the fun of it. Clouds are where and when you find them. Movie Maker! *Carpe instantum!*

A glimpse at next month's MOVIE MAKERS

■ Herbert H. Johnson, ACL, writes the first filter article of the season, approaching that familiar but important subject from a fresh viewpoint. Whether you are well informed on the use of filters or whether you are trying them for the first time, you will find this readable article both helpful and interesting.

■ "It can't be done!" Doris Day was told when she proposed herself as a movie making passenger on one of the fishing schooners putting out of Yarmouth, Nova Scotia. "You will never get anything in that fog!" she was advised later by a photographer friend. But she overcame the objections, conventional and photographic, and has written about her experiences and results. The photographic illustrations for the article will prove her points.

■ Walter D. Kerst, ACL, offers suggestions and trouble saving hints on preparing camera and equipment for making this year's vacation reel or travel film.

■ Russell C. Holslag, ACL, has been experimenting with outdoor night movie making and summarizes his investigation in a lively article. He reveals a delightful field of filming that is too often limited to short sequences of Broadway.

■ Ernest W. Page, ACL, and William A. Palmer, ACL, offer valuable advice on planning and directing amateur photoplay production. The range of their joint filming experience gives their articles

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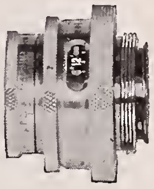

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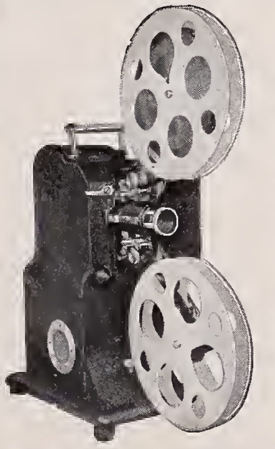

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unusual authority. Equally important, a sense of humor makes them excellent reading.

■ How to make a simple iris vignetter and an ingenious temporary substitute for a telephoto lens are two of the eight or more features of *The clinic* for next month. Highlights of current movie making news will be covered in other departments, while other articles, not listed here, will amplify MOVIE MAKERS' salute to June.

Practical films

[Continued from page 197]

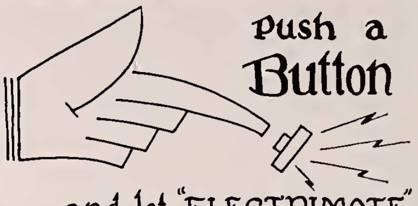
School ■ The latest release of Eastman Teaching Films, Inc., is *Abraham Lincoln*, a two reel picture of the significant episodes in the Lincoln history. Sequences of Lincoln's boyhood, young manhood, early political experiences, Civil War problems and the end of the war itself make up the principal episodes. George Billings, whose appearance is remarkably close to Lincoln's, plays the title role. It goes without saying that the picture is historically authentic in every detail.

"Abraham Lincoln," released by Eastman Teaching Films

Home oddities

[Continued from page 195]

subjects striking. A log about four feet high was erected and the black kitten placed on it. I adjusted the camera to a low level so that the black subject would stand out against the sky. Next, the white mouse was placed at the kitten's feet, the dark log serving to contrast with the white mouse. Then the camera was started. The kitten, being very young, did not quite know what to do with a mouse. Finally he decided that it must be something to play with and went through all sorts of antics, but not once did he try to harm it. The mouse, when released, would crawl under the kitten and peer out between his forepaws. Then they would both run around the log in circles. Finally, the kitten, tired, sat quietly on his haunches while the mouse crawled out from be-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neath his paws and sat up facing him, making a perfect ending for the picture. This reel was presented under the title, *The Truth about Mickey*.

One could go on indefinitely suggesting material for unusual scenes, for it is unlimited. The secret of capturing it is always to take your camera and film with you in readiness for the things that do happen by chance and to be prepared to stage things that do not. A ready camera and sufficient film are required for the first, and only patience and imagination need be added for the second.

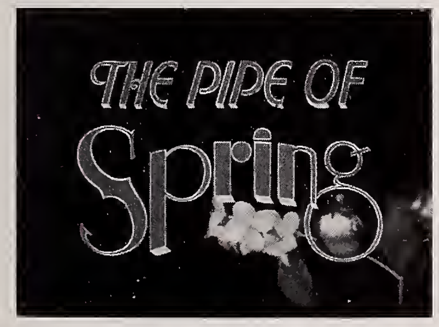
Amateur clubs

[Continued from page 196]

Francisco, according to the report of president G. A. Young. At a later meeting a lighting demonstration was given for the club by O. J. Smith, of the Eastman Kodak Company, and plans were formulated for a series of cinematic field days, on which the club will produce a film as a group venture. The first of these pictures has been based on the cable cars of San Francisco, a unique subject which should yield effective drama.

In Boston ■ Recent meetings of the Boston Cinamateur Club have featured the following discussions, largely by club members: *Titling Demonstration*, by Henry C. Shaw, ACL; *Title Board Making*, by Al Genaske, ACL; *Photography in Education*, by Leo Jennings; *Photography in the Printing Industry*, by Hy Greenbaum. Recalling the interest in their exchange of members' films with the Hartford club, members of the Boston group are eager to arrange other such program features. Interested clubs may address them in care of this department.

In Chicago ■ *I'd Be Delighted To!*, produced by S. Winston Childs, jr., ACL, in New York City, and given honorary mention in the selection of the ten best films of 1932, chosen by this magazine, was screened at a late gathering of the Chicago Cinema Club. The meeting was concluded with the presentation of unusually attractive travel films of European countries, made by Paul Klugh, ACL, and reported to headquarters by secretary W. W. Macomber.



Sample lettering by Ralph R. Eno, ACL, of the art title background on page 186

Talkie trial ■ Sixteen millimeter sound on film will make its bow in an amateur club picture with the production by the Cinema League of Philadelphia of *To Om by Omnibus*, according to a recent dispatch from secretary L. Willard R. Swire. The technical staff is headed by Eric M. Knight as director and will include Cyril Presgrave, ACL, technical adviser; Mr. Swire, film supervisor; Edward Rusin, cameraman; C. R. Westbrook, sound engineer, assisted by Raymond S. Aarons. At a late meeting, Douglass Eiseman, director of the club's documentary film of Philadelphia, reported on the progress of this group. Elsie Finn and Mr. Knight also spoke, and the meeting was concluded with a screening of *Chicago*, a city film made by the Chicago Cinema Club and presented on the program through their courtesy.

Kilburn projects ■ To stimulate interest in their newly formed organization, The Kilburn and Brondesbury Amateur Movie Society have sponsored a successful public screening of amateur films, which included the club's first production, *The Mistake; Hemsby Holiday Camp*, by C. F. Dickins; *A Day at Bourneville*, by Messrs. Cadbury Brothers. Projection was carried on by C. C. Lucy, J. Edwards and Mr. Dickins, while semi synchronized music was provided by A. D. Frischmann and Mr. Cape. In an intermission, J. H. Young, a member of the Kilburn club, entertained with magic and mystery.

High Bridge High ■ Nearly fifty members joined the High School Motion Picture Club of High Bridge, N. J., at its organization meeting held under the sponsorship of Walter W. Smith, science instructor in the school. The club has purchased a projector and camera, and members are already engaged in a simple, first production. William K. Carling is president of the new group; Robert W. Alexander, first vicepresident; D. Allen Hoppaugh, second vicepresident; Mary Potts, secretary treasurer.

Bay State busy ■ Members of the Springfield Cinema Club, in Massachusetts, will conclude this month a group production contest similar to that of the Canton, Ohio, club, announced in this department in the April number. Each of four groups has been turned loose to

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produce whatever kind or type of film it liked, and the results will be viewed and judged in a full club meeting. Other activities of this club include the publication of *Highlights*, a club news letter, and a regular résumé by a member at each meeting of a selected professional picture, reviewed from the amateur standpoint. Officers now serving the club are Robert Moretti, president; Paul Blackmer, vicepresident; James Zeo, treasurer; Paul Cotti, recording secretary; Charles V. Knightly, corresponding secretary.

Rushes ■ *Garden Closeups*, by W. T. McCarthy, ACL, of Brooklyn, and four outstanding reels from the films of H. W. Voss, ACL, of Fort Meyers, Florida, were screened at late gatherings of the Amateur Cinema Club of Hartford, in Connecticut. ■ In Quincy, Mass., an amateur movie group is forming under the leadership of Donald F. Heffernan. It will welcome inquiries from interested amateurs in the community, who may reach Mr. Heffernan in care of this department. ■ *The Lugger* was projected at a recent meeting of the production group working in Indianapolis under the guidance of W. Stuart Bussey, ACL, and tentative plans were worked out for a forthcoming production. ■ Under the leadership of Warren D. Matthews, ACL, the Movie Group of the Bell Telephone Camera Club, in New York City, is now holding regular meetings devoted to its field of photography. Adolf Fassbender addressed a late gathering and Charles J. Carbonaro, ACL, presented his attractive film, *From Scene to Salon*, made in collaboration with Mr. Fassbender. ■ A demonstration reel of cine camera technique and *Fly Low Jack* were presented recently at a meeting of the Detroit Edison Camera Club, ACL, through the Club Film Library of the League. ■ In Brooklyn, the Bayridge Motion Picture and Social Club is forming under the guidance of H. Gold for the production of amateur film stories.

News of the industry

[Continued from page 200]

using neutral density filters. An ingenious "alligator jaw" diaphragm permits controlling the light much the same way as in the case of a regular lens. It increases the range of Kodacolor filming in a very simple manner. ■ A modern Gothic type is now employed in the titles made by the Eastman Kodak Company in their Rochester plant as well as in the San Francisco and Chicago branches.

Phillips rack ■ An improved model of the Phillips Developing Rack has been announced by Phillips Laboratories, 653 Hillcrest Ave., Westfield, N. J. The new rack incorporates a spring device which takes up the slack in the film as it is being wound and compensates for stretching during developing. These efficient racks hold 100 feet of 16mm. film and can be used in an eleven by fourteen inch tray.

Victor Animatograph Corp.

The Cama Cane introduced by Victor is convenient unipod

Electrimote ■ William J. Grace, ACL, Kirby Bldg., Dallas, Texas, announces a new electric remote control device which can be attached to the Ciné-Kodak. A magnetic coil, plunger and cord, connected to a plate that fits on the tripod under the camera, comprise the parts which can be mounted easily. A four cell dry battery furnishes the current necessary, and the push button control can be located at any distance from the camera.

S-W eight ■ A recent release from the offices of Stewart-Warner Corp., Chicago, makers of a well known 16mm. projector and camera, announces a new, popularly priced, 8mm. camera weighing only one pound and ten ounces. In spite of its small size and weight, however, the new camera is said to conform in every respect to the high standards already set by the firm's 16mm. apparatus. The regular, twenty five foot roll of 8mm. film is used which, when finished, gives the equivalent in screen time of 100 feet of 16mm. The Stewart-Warner 500 watt 16mm. projector has two new improvements in the form of a fast rewind and new tilting lever.

Life in the cosmos ■ It is with no small degree of pride that the League is able to announce that *Life's Place in the Cosmos*, written by its distinguished President, Hiram Percy Maxim, ACL, has already

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occasioned widespread favorable comment. *Life's Place in the Cosmos* is a highly interesting discussion of the latest scientific conclusions regarding the universe and of man's place therein. The publishers are D. Appleton & Co., 35 West 32nd St., New York City.

Kodascope E. & T. ■ 16mm. and 8mm. amateurs who have taken advantage of services rendered by the Kodascope Editing and Titling Service, formerly of 350 Madison Ave., New York City, will be interested to learn that these services have been enlarged and improved in the new quarters, 33 West 42nd St., New York City. In association with Kodascope Libraries, Inc., this concern will now have the advantage of increased facilities for making Kodatitles.

Screen stories ■ The amateur movie maker can now purchase a complete scenario for his home filming from Screen Story Service, 1 University Place, New York City. With full directions for filming, these scenarios are offered for as little as three dollars. The amateur may have a story of his own scenarized at a moderate cost. According to Walter Craig, ACL, manager, the most inexperienced filmer can follow the simple directions easily.

Zeiss speed ■ With the announcement of a lens with a guaranteed relative working aperture of 0.85, Carl Zeiss, Inc., 485 Fifth Ave., New York City, provides the cine amateur with the fastest lens so far available for motion pictures. At present, it is supplied in a standard mount without iris and in a 45mm. focal length only. This lens will open new fields for movie makers, as it has a speed nearly three times that of the famous Zeiss biotar *f*/1.4.

Proctor sound ■ A complete, self contained cabinet for disc recording has been developed recently by the Proctor Sound System, 1003 Grand Central Palace, New York City. The unit is extremely versatile, as it records at 33⅓ or 78 R.P.M in wax, aluminum or other composition, contains a radio set from which selections may be recorded and functions as a public address system. Successful aluminum recording at 33⅓ is one of the special features of the device.

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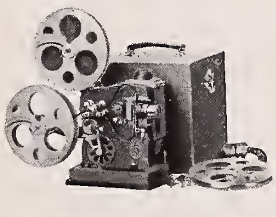

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Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Luis Obispo: Mathews & Carpenter (Rexall Drug Store), 839 Higuera St.
San Rafael: Webb & Rogers, 4th and B Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St..
J. W. Collinge, 1127 State St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
The May Co., 16th & Champa Sts.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St.
Central Camera Co.., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
Madison: Lorenz Film Productions, 615 E. Main St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service. 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
Newtonville: Newton Photo Shop, 92 Bower St.
Salem: Pitman Homovie, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 216)

Wreck of the Hesperus

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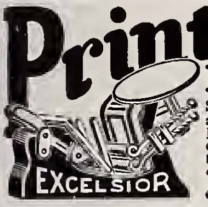

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Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Apex Films, Inc., New York City. A list of Apex Featurettes is available to those who request it. Comedies, cartoons and Westerns are included.

■ Bell & Howell Co., Chicago, Ill. Exclusive with the Filmo Library is the *Living Natural History Series* on 16mm. These reels, produced under the direction of Raymond L. Ditmars, Curator of Mammals and Reptiles at the New York Zoological Park, are not merely pictures of animals but also show how they live.

■ Eastin Feature Films, Galesburg, Ill. A free catalog will be sent to any one requesting it. More than 100 subjects comprise this library.

■ Eastman Kodak Co., Rochester, N. Y. Cinegraphs are offered in both 16mm. and 8mm. widths. Many of the popular professional feature subjects have been reduced to both sizes.

■ Empasco Films, New York City. This company continues to offer two 400 ft. travelogs, *New York—The Wonder City* and *Beautiful Bermuda*.

■ Frederic L. Gerke, New York City. *Plunder*, the thirty one reel Pathe serial, is distributed on a booking plan that spreads its thrills and shivers over five successive weeks.

■ H. C. Film Service, Detroit, Mich. Two films, *California Earthquake* and *Beautiful Florida*, 100 ft. each, 16mm., suggest the variety of subjects offered by this dealer.

■ Home Film Libraries, Inc., New York City. The dramatic *Wreck of the Hesperus*, based on Longfellow's classic poem, is offered exclusively by this company.

■ Kodascope Libraries, Inc., New York City. *Broken China*, with Bobby Vernon mixed up in a Chinatown feud war and his capture of the terrible Won Lung, provides laughter in a two reel comedy. *Wireless Lizzie* shows Walter Hiers as the inventor of a remote controlled soda fountain and "flivver." Comedy is provided by a villain and crossed wires.

■ Manhattan Film Rental Library, Brooklyn, N. Y. A wide variety of 16mm. subjects are available for rental or sale.

■ Milton Mendelwager, Bayonne, N. J. Estelle Taylor is featured in *Pusher in the Face*, a comedy of three reels.

■ J. Navilio, Brooklyn, N. Y. Over 600 sound on disc subjects are offered for rent and will be sent anywhere in the United States. The full length feature subject, *Shannons of Broadway*, is included along with Oswald and Aesop's Fables Cartoons, one reel each.

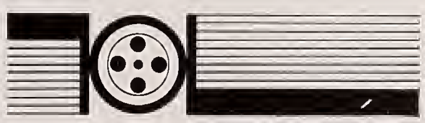
■ Parry Film Co., Los Angeles, Calif. A catholic choice of subjects will be found in films of the inauguration at Washington, March 4, 1933, earthquake scenes of Long Beach and Compton, taken the morning after the disaster, Hollywood movie stars in a strenuous polo match, a complete set of Olympic Games. Circular giving prices will be sent on request.

■ Franklin B. Skeele, Los Angeles, Calif. *The 'Quake!* 200 ft. of action, made the day after the recent earthquake in Southern California, is a lively newsreel made interesting by excellent closeups of human interest.

■ Solar Eclipse Film Co., West Somerville, Mass. The maker of *Total Eclipse of the Sun*, the complete record of that 1932 event, now offers *B.A.A. Marathon Race*, showing the famous twenty six mile annual marathon. Shots of the runners at various points along the course lead up to a climax at the finish, with the victor being crowned.

■ Straube Film Laboratory, Los Angeles, Calif. Scenes of the California earthquake showing the ruins are offered in complete 16mm. subjects of 100, 200 and 400 ft. lengths.

■ Willoughbys, New York City. Two new serials, *The Tiger's Shadow* and *Sunken Silver*, twenty reels each, are offered in ten instalments. Mystery, intrigue and a hunt for treasure can be found in these two episodic films.



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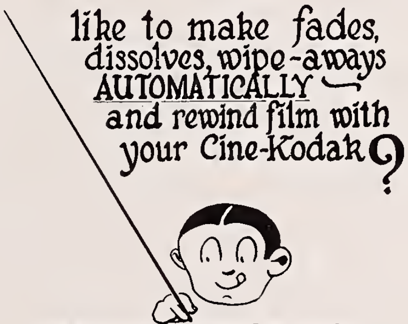

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(Continued from page 214)

MICHIGAN

Detroit: *CLARK CINE-SERVICE*, Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. FILM SERVICE, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.

Flint: Gardner Photo Service, 1425 Detroit St.

Grand Rapids: Camera Shop, Inc., 56 Monroe Ave., N. W.
Photo Service Shop, 44 Monroe Ave.

Jackson: Royal Film Service, 125 Michigan Ave., W.

Lansing: Linn Camera Shop, 109 S. Washington Ave.

Saginaw: Heavenrich Bros. & Co., 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Leroy: Home Movie Service.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co.., 218 Alameda Rd.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
"Hyatts" Supply Co., 813 Locust St.

MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., N. 5th St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
East Orange: H. C. Deuchler, 543 Main St.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Robert G. Smith, 40 Hamilton St.
Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley & Carroll St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
New York Band Instrument Co., 1225 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Islip: H. L. Terry & Sons.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Crown Motion Picture Supplies, 311 W. 44th St.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lembke, Inc., 7 E. 48th St.
G. N. Garcia, Inc., 48 E. 46th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 614, 120 E. 41st St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Ideal Importing Co., Inc., 1503 Third Ave.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 302 W. 34th St.
Medo Photo Supply Corp., 323-25 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., Electric Corp., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Shapiro Sporting Goods Co., 90 Broadway.
Owego: Liberty Photo Co., 34 Lake St.
Richmond Hill: Josephson Bros., 10902 Jamaica Ave.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co. (Baker Art Gallery), 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, Cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Alex. A. Gettlin, 5630 N. 5th St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movies Studio, 20th & Chestnut Sts., N. E. Cor.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Kagen's, 641 Penn St.
Scranton: Houser's, 133 N. Main Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Racine: Photo-Crafts Shop, 526 College Ave.
Sheboygan: A. E. Winscher Co., 720 N. Y. Ave.
Superior: Greenfield Photo Supply Co., 1304 Tower Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winkler: John J. Braun, Box 230.
Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A. Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, 1.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Peisterstraat.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest IV: Pejtsik Karoly, Foto-Cikkek Uzlete, Varoshaz U.4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

POLAND

Warsaw: Polska Agencja Prasy Filmowej, Wspolna 35.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

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Kodascope Libraries, Inc.
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Subsidiary Eastman Kodak Co.

The ages march in film

[Continued from page 189]

crusade or *Lovely Diane of Poitiers is supplanting Catherine in Henry's affections.* Only a few dates are given ("History is what you remember!") and these only in parentheses at the bottom of the frame.

To symbolize a period of peace, we have shots of rolling, tilled fields dotted with stacks of hay, geese swimming under an ancient bridge and Breton women doing their laundry in a slow stream. To suggest the approach of the Revolution, we have storm clouds blowing rapidly over a chateau, water boiling down from a crumbling dam and trees tossing before the wind. These last three shots, with an eye to their use and the all important matter of tempo, were taken at eight frames to the second.

I cannot give in the compass of this article a full outline of our continuity. Briefly, the story starts with a view of brave Vercingetorix mounted (a splendid statue of him at Clermont-Ferrand), seeming to be riding right into and over the camera. A subtitle tells of the conquest and civilization of Gaul by the legions of Rome, and then come our shots of the Pont du Gard, the theatre at Arles, the arenas at the same city and at Nimes and all the marvelous Roman remains that we saw in the south of France. Rome falls, a period of darkness and bloodshed follows while Visigoths overrun the country. The type of rude tower built by them flashes on the screen. This comes from Carcassonne which, incidentally, is a perfect museum of five hundred years of military architecture. A long shot of Clermont-Ferrand, where in 1095 Pope Urban preached the first crusade, introduces Philip Augustus, Richard the Lion Heart, St. Louis and others of that period.

Romanesque building is giving way to Gothic now. An age of faith is dawning (here comes our procession at Ste. Anne) and we parade upon the screen the great cathedrals in the order of their building—Our Lady of Paris, Chartres, Bourges—of course we didn't get them all, but the Mont St. Michel and the house of Jacques Coeur are not slighted. Joan of Arc's short but glorious story is sketched here. There are fine statues of her in Paris, Chinon and Orleans; an especially appealing one, from which you can get a vivid closeup of her face filling all the frame, is at Rouen where she was burned.

Then comes Charles VIII, bringing the Renaissance with him from the wars in Italy, and at Blois and the Hotel Lallemant at Bourges we show the new style struggling to overcome the older.

Some day, when we are given more time, we have even greater ambitions for this movie. We are going to show brandished swords and a crucifix against the sky to go at the start of the crusade sequence; hands with thumbs down for the arena at Arles; a distant figure carrying a flare through midnight woods as a symbol of the dark ages; feet in rough *sabots* (which we brought back from Brittany) running frantically over paving as the Revolution breaks; hands setting stones in mortar while the cathedrals rise to the heavens. They will all fit in and they aren't the only ones we've thought of, either!

FREE FILMS ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *Land of Shining Mountains*, one reel, 16mm. and 35mm., reviewed through the courtesy of Ray-Bell Films, Inc., is a scenic of Glacier National Park showing all sections of the Park and Watertown Lakes district. Distribution is limited to group screening.

■ *Thrills and Spills*, one reel, 16mm. and 35mm., reviewed through the courtesy of Goodyear Tire and Rubber Company, is not for those who have fluttery hearts. Here is shown the daring feats of professional, hill climbing, motor cycle racers. Closeups of action, taken by a cameraman who must himself be in a dangerous spot, add liveliness to an already lively picture.

■ *Pillars of Salt*, one reel, 16mm. and 35mm., reviewed through the courtesy of the General Electric Company, was photographed at one of the largest mines and refineries in the United States. Many scenes were filmed more than a thousand feet underground, and subsequent views show the processes by which salt is prepared for the market. This film is available to groups only.

■ *Technical Methods in Cancer Research*, three reels, 16mm., reviewed through the courtesy of the *American Journal of Cancer*, shows some of the technical methods used with cancer patients and the development of these methods in clinical treatment. This film is the first of a series of three to be presented on free loan and is available to medical groups only. The other two films will be reviewed in coming numbers of MOVIE MAKERS.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS.

10 Cents a Word Minimum Charge, $2.

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■ BASS BARGAIN COUNTER. Startling Values! Money Back Guarantee. Filmo 70A, Cooke *f*/3.5 lens and case, $49.50; Cine-Kodak Model B, *f*/1.9 lens, Ostrich covered, case to match, $77.50; 400 ft. Peko motor driven projector, brand new, $15.95; DeVry Model B spring driven cine camera, $11.95; Cine-Kodak Model B with *f*/3.5 lens, $25.00; brand new Zeiss Kinamo S10, 16mm. with *f*/2.7 Zeiss Tessar lens, $35.00; Victor Model 5 like new, visual focus, Trioplan *f*/2.9, 15mm. Zeiss *f*/2.7, 4" Wollensak Telephoto, with case, $167.50; Bell & Howell Projector Model 57, 200 watt lamp with case, $62.50; Bell & Howell Character Title Writer complete, $16.50; Bell & Howell Photometer Cine Model with case, $10.50; 4" Bausch & Lomb Tessar Telephoto *f*/3.5 for Filmo 70A in micrometer, focusing mount, $35.00; 30 x 40 solid frame beaded glass screen, $2.55. Hundreds of other bargains at National Motion Picture Headquarters. Bargaingram No. 210 mailed on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ USED B & H 57-G-1 Projector and 70A Filmo Camera, both for $150.00; Hollywood Model $50.00 Camera, $17.50; used Model C Cine Projector. $25.00. EASTON SPORTING GOODS CO., Easton, Pa.

■ 1 MODEL K Camera with Kodacolor and case, like new, $100.00. Wide angle lens for K Camera, $35.00; 4½" Telephoto, $45.00; both like new. F. O. CALVIN, 215 Pershing Rd., Kansas City, Mo.

■ NEW movie equipment at great savings. Victor 300 watt projectors, $92.50 (new). Write for price list. CINECRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ 400 FT. CANS with humidifying pad, 15c each. For real bargains in 16mm. films, projectors, cameras and accessories, write to HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ VICTOR Model 5, visual focusing, with Meyer *f*/1.5 lens and Kodacolor Filter, Meyer *f*/2.9 lens, Wollensak 3" *f*/4.5 lens, carrying case and Victor Titler. For quick sale, $197.50 complete. SALVATORE BONOMO, 1647 Conkling Ave., Utica, N. Y.

■ FOR SALE: Keystone *f*/3.5 camera and case, good used, $20.00; Kodascope C and case, used, $20.00; Ensign *f*/2.6 with film rewind, case, new, $60.00; Filmo Projector and case, used, $55.00; combination projector and sound disk, new, $32.50; Cameralite Arc flood light, new, $7.50. PATHEX AGENCY, 206 E. Walnut St., Frankfort, Ind.

■ NEW BARGAINS—B&H Alum. reels, 38c; Humidors, 45c; cement, 20c; Travel, Comedies, Educationals, 2c ft.; Kodacolor *f*/1.5, telephoto, projection lenses. Standard equipment at cut prices. Sound, Silent Film Library, Free Membership, Catalog. MOGULL BROS., 1944-F Boston Rd., N. Y. C.

■ AGFA panchromatic film, $5.25; 50 feet, $2.75. Supersensitive, special prices; Kin-O-Lux film, $3.00; 50 feet, $2.00; 6-reel pack, $2.50; Photoflood reflector stand, $3.75. Bargain list. EASTERN MOTION PICTURE SERVICE, Box 628, Philadelphia, Pa.

■ PATHEX 9.5mm. equipment, accessories, parts, special prices; also repairs; film for cameras; new film releases. E. M. KRAMER, 45 West 45th St., New York City.

■ DE VRY Cinetone, complete (demonstrator, like new) $175.00; Eastman Camera, Model B, *f*/6.3, $18.00; Cine-Ansco Model A, *f*/3.5 (slightly used) $30.00; Cine-Ansco Model A, *f*/3.5 and case (new) list $100.00, $60.00; Stewart-Warner Camera (demonstrator, like new) $37.00; Stewart-Warner projector (slightly used) $95.00; Agfa-Ansco projector (new) list $125.00, $75.00; Cine-Ansco Model B, *f*/3.5 and case (new) list $125.00, $92.00; De Vry Camera *f*/3.5 (new) $20.00; one Kodascope Model A, like new, $60.00; one Kodascope Model A, new, with Kodacolor, $90.00. SCRANTON HOME MOVIES LIBRARY, 316 N. Washington Ave., Scranton, Pa.

■ EASTMAN Library Kodascope, Brown, 250 watt, complete cabinet outfit, small and large screens and tripod. Kodacolor Filter and reversing prism, one and two inch lenses and projector carrying case. Condition like new. Price $135.00; original value over $500.00. BOX 155, MOVIE MAKERS.

■ CAMERA and projector bargains offered subject to prior sale on Money Back Guarantee: Filmo 70A, *f*/3.5 lens and case, $47.50; Cine-Kodak Model B, *f*/3.5 lens and case, $37.50; Victor Camera, Model 3 Turret, *f*/3.5 lens and case, $65.00; Victor Camera, Model 3 *f*/3.5 lens and case, $49.50; Victor 5 Speed Turret, *f*/2.9 lens, $95.00; Filmo 70C, *f*/3.5 lens and case, $89.50; Bell & Howell Projector 57G 1, 250 W. lamp and case, $62.50; Victor Projector, Model 3 and case, $59.50. Other bargains, including above mentioned equipment, either brand new or slightly shopworn and fully guaranteed. Reference: Broadway Trust & Savings Bank, Chicago. ASSOCIATED FILM LIBRARIES, INC., 190 N. State St., Chicago, Ill.

■ HALL'S CINE BARGAINS. Simplex *f*/3.5, $27.50; Keystone *f*/1.9, $47.50; Motioscope with motor, $15.00; THC 6",*f*/5.5 lens, $25.00; Kodascope C, Brown, $27.50; DeVry Model 57, *f*/3.5, $25.00; Bell & Howell Photometer and case, $10.00. THE HALL STATIONERY COMPANY, 623 Kansas Ave., Topeka, Kans.

■ RHAMSTINE Exposure Meter, new model, $12.00; Thalhammer Jr. Tripod, late model, $16.00; Dist distance meter, $3.00; Weston Meter, used, $22.50; 30 x 40 Willo beaded surface screen, $9.00; 12 x 16 Bub North silver surface screen, $8.00; Risdon Camera, f/3.5 lens, $14.50; Filmo Model 75 Camera, *f*/3.5 lens and case, $42.50; Filmo Model 70A Camera, *f*/3.5 lens and case, $75.00; Ensign Super Kinecam turret front, 1" *f*/2.8 lens and case, $100.00; 3¾" *f*/3.3 Wollensak Telephoto lens, $19.50; Kodascope Model C projector, 100 watt bulb, bronze, $32.50; Stewart-Warner Projector, 500 watt bulb, $85.00; Filmo Projector, 200 watt bulb, variable resistance and ammeter, $75.00; Filmo Projector, 375 watt bulb, variable resistance and ammeter, $135.00. WILLOUGHBYS, 110 W. 32nd St., New York City.

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■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

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■ ST. AUGUSTINE, FLA. AND BOK TOWER A Gold Seal Super-scenic, 100 ft. 16mm., $4.50; PIXY PICTURES (25 ft.) 16mm. shorts, all new film, $.75 each or three for $2.00. Send for lists. SIMPLEX FADING GLASS, $2.00 postpaid. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

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■ EASTMAN Teaching Films, $15.00 per 400 ft. (regularly list for $35.00). Write for list. Schools write for special offer. CINECRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ SOUTHERN CALIFORNIA EARTHQUAKE PICTURES, approximately 200 ft., 16mm. including titles, special, $5.00. ROD-AL FILM LABORATORY, 2605 Redondo Blvd., Los Angeles, Calif.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY. QUALITY PICTURES. What are they? Just what you receive from our Library—interesting subjects, fine Photography and Perfect Film Stock. We cannot give you anything else, because QUALITY FILMS are all we accept. EXCHANGE PRICES are just what we made them August 1st, 1931, TWENTY-FIVE CENTS per hundred feet, plus return postage and insurance. If you are particular, we ask your patronage. Our new CATALOGUE No. 25-A is now available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FILM EXCHANGE: Comedies, Features, Featurettes, Quality, Service, Variety, Promptness. $1.00 for 400 ft. reel and in proportion. Send Exchanges or write for list. ENO FILM EXCHANGE, 1425 Broadway, New York.

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■ CASH for used 16mm. silent or sound films. HOME & SCHOOL MOVIES, 177 Benita Ave., Youngstown, Ohio.

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■ TARGET pistols, shotguns, rifles, and other good firearms accepted in trade on motion picture and all photographic equipment. Authorized Eastman, Filmo, Victor, Carl Zeiss, Leitz, Stewart-Warner, Graflex, and Rhamstine dealers. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

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EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE, 1933

25c

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■ PRE-INVENTORY close-out, new and used cameras: Cine-Kodak BB f/1.9, case and Kodacolor filters, brand new, $59.50; Cine-Kodak K f/1.9, case, new, $87.50; Cine "8" f/3.5, $19.00; Cine-Kodak B f/3.5 with case, $27.50; Kodascope "8" Model 20, brand new, $20.00; Zeiss 35mm. Kinamo, f/2.7 Tessar, motor drive and accessories, $42.50; 78mm. f/4.5 telephoto lens for Cine-Kodak "K," new, $30.00; B. & H. 57A Projector, all new parts, $73.50; Ampro 300 watt projector, shopworn, $140.00; Kodascope B, with Kodacolor, shopworn, $125.00; 4 inch Dallmeyer f/3.5 telephoto, $27.50; 1 inch f/1.5 Meyer with Kodacolor, $39.50; Cinephots, $1.00 each; Victor Turret Model 5, new, with Xenar f/2, latest model, $135.00. Other bargains—all guaranteed and subject to prior sale. LUGENE, INC., 600 Madison Ave., New York.

■ DE VRY Cinetone, complete (demonstrator, like new) $175.00; Eastman Camera, Model B, f/6.3, $18.00; Cine-Ansco Model A, f/3.5 (slightly used) $30.00; Cine-Ansco Model A, f/3.5 and case (new) list $100.00, $60.00; Stewart-Warner Camera (demonstrator, like new) $37.00; Stewart-Warner projector (slightly used) $95.00; Agfa-Ansco projector (new) list $125.00, $75.00; Cine-Ansco Model B, f/3.5 and case (new) list $125.00, $92.00; one Kodascope Model A, like new, $60.00; one Kodascope Model A, new, with Kodacolor, $90.00; one Kodascope Model C, $18.00; one B. & H. Model 57 projector, $90.00. SCRANTON HOME MOVIES LIBRARY, 316 N. Washington Ave., Scranton, Pa.

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■ RCA PHOTOPHONE, 16mm. Sound-on-film projector, PG-29, complete and in perfect condition. Including two 400 ft. sound-on-film subjects and spare projection lamp, $300.00. BOX 158, MOVIE MAKERS.

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MOVIE MAKERS

Russell C. Holslag, ACL

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■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

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■ 16MM. FILMS. 100 ft., 16mm. subjects for sale at $1.75. Ufagrams at $2.75. All excellent condition, no pirated prints. Large, outstanding rental library. Film exchange service, 30c per 100 feet postpaid. Get our big catalogues. EASTIN FEATURE FILMS, Galesburg, Ill.

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■ FILM EXCHANGE: Comedies, Features, Featurettes, Quality, Service, Variety, Promptness. $1.00 for 400 ft. reel and in proportion. Send Exchanges or write for list. ENO FILM EXCHANGE, 1425 Broadway, New York.

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■ TITLES — Modern type styles—attractive backgrounds. 3c per word (minimum title 25c—minimum order $1.00). Samples free. CAPITAL FILM SERVICE, 904 Twelfth St.. N. W., Washington, D. C.

■ COMPLETE PRINTING OUTFITS for movie titles, presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50 Meriden, Conn.

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REVERSE ACTION
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LAP DISSOLVES
and
Double Exposures

MAKES the WORLD'S *Finest* CAMERA VALUE a Still Greater

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AT NO INCREASE IN PRICE, REVERSE ACTION for making Lap-Dissolves and Double Exposures is now included as a regular feature of the All-Feature VICTOR MODEL FIVE CAMERA.

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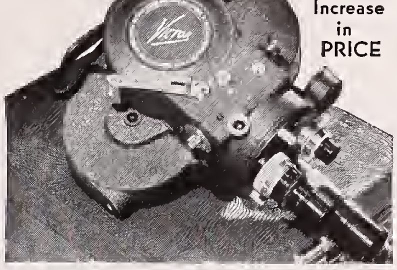
The WORLD'S FINEST 16MM MOTION PICTURE EQUIPMENT

REVERSE ACTION
is now a regular
FEATURE of MODEL 5

WITH NO Increase in PRICE



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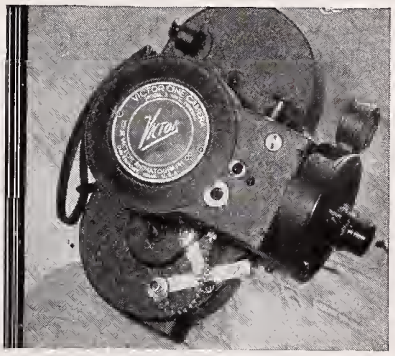

Thousands of the original of this Model sold for $125 each before Present Low Price was established. Precision Built . . . . Many features including SLOW MOTION . . . . Finest of lower priced equipments . . . . The ideal beginner's camera. See it.

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Save TIME!
with *true* exposure facts

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Self contained—hinged cover serves as handle. Extremely compact. A fool-proof meter for movie use.

WESTON Exposure Meters quickly pay for themselves in film and time saved. You merely sight the meter, note the scene's brightness, then set the camera for the exposure value it indicates. The result is a perfect exposure on every shot.

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WESTON
Exposure Meters

MOVIE MAKERS
The magazine of the Amateur Cinema League, Inc.

Ewing Galloway

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Editor
ARTHUR L. GALE

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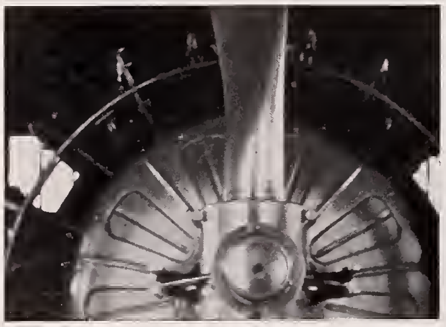
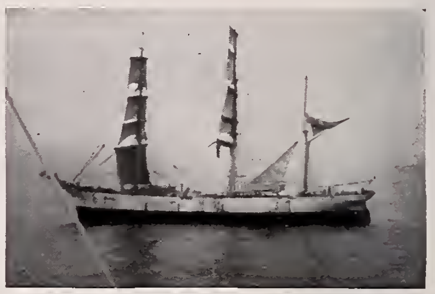
Closeups —What amateurs are doing

■ Especially prepared leaders, announcing the honor conferred on their films, have been presented by MOVIE MAKERS to each of the award winners in the annual Ten Best selections which have been made by the staff of this magazine since 1930. MOVIE MAKERS will continue these distinguished awards in the years to come, believing them to be gestures of recognition of increasing value and importance in the world of amateur cinematography, annually surveyed in this informal but inclusive contest. Unhampered by entry forms, unrestricted by regulations, the editorial staff judges for this selection every one of the hundreds of amateur films screened at headquarters during each twelve months. Amateurs are urged to send in their films for review and criticism, and, in so doing, automatically to enter them for the listing. Such judging is an integral, day after day part of League services, based on years of experience and a sane and sympathetic understanding of amateur interests and achievement. Leader awards for honor films in 1930, 1931 and 1932 were made to the following: J. V. D. Bucher, Mr. and Mrs. F. J. Spruijt, ACL, Bernard Van H. Schultz, ACL, Hermann Danz, ACL, Edward J. Schon, Carl Weagant, Ernest Page, ACL, and William Palmer, ACL, Flower City Amateur Movie Club, Nai Bernard Juangbhanich, Clyde Hammond, Dr. J. S. Watson, jr., ACL, and Melville Webber, Arthur G. Greaves, ACL, John V. Hansen, ACL, Ralph C. Wildes, ACL, Theodore Huff, ACL, Stephen F. Voorhees, ACL, Edward H. Marsh, ACL, Dr. Charles F. Chapman, ACL, Porter Varney, ACL, Dr. Max Goldschmidt, James F. Bell, jr., ACL, Henwar Rodakiewicz, ACL, Greenbrier Amateur Movie Club, W. T. McCarthy, ACL, Sherman A. MacGregory, ACL, Hamilton H. Jones, ACL, Francis Carter Wood, jr., ACL, Willis Osborn, ACL.

■ While we are on the matter of screening films, it is high time to say a word or two about the League's new quarters. Still at the same old address, on the fifth instead of sixth floor, the League offices are now spick, span, new and provide *two* projection rooms with projectors for 8, 9.5, 16 or 35mm. films. There is plenty of room to visit and lots of time to do it in. Members nearby are urged to drop in and members from afar are asked to look us up when they come to town.



A shot from an airplane film by Edward K. Warren, ACL



John V. Baketel, ACL

A frame enlargement of a scene of the bark, "Germaine"

■ *Farewell to Winter* is the felicitous title given to a reel of West Indies travel by John V. Baketel, ACL, recently viewed at League headquarters. Among the many attractions of the reel were unusually picturesque title backgrounds festooned with anchors, dolphins and the like. Amazed, we questioned Mr. Baketel as to his skill in design and found that he had clipped them from "ads," travel circulars, folders, etc., of the French Line and United Fruit Company for his atmosphere. Another attraction was a sequence of scenes of the bark *Germaine*, out of Copenhagen, Denmark, one of the last of the squareriggers outside of the Australian grain fleet. Sighted at about 5:30 on a calm evening in the Caribbean, somewhere between Jamaica and the Isle of Pines, the old windship stood for her portrait graciously, on an even keel. Which, after all, was only due the photographer, since Mr. Baketel's ship, the *Ulua*, had altered her course for his pleasure.

■ A ship film of an entirely different character was the stunning record of a midnight sailing by the *S. S. Manhattan*, on her maiden voyage. Produced by Duncan Little, ACL, and presented on the program of his fourth annual movie party, this picture was caught entirely through the strength of Army airplane detecting searchlights which illumined the sailing. Mr. Little took full advantage of his exciting setup, presenting numerous reaction shots of the great lamps and their pigmy operators silhouetted against the diffused light in the atmosphere, as well as of the beautiful new vessel picked out of the darkness by the stabbing beams.

A glimpse at next month's MOVIE MAKERS

■ For over four years Nella R. Galvin, ACL, a director of the League, has been experimenting with cine illusions on 16mm. film. She was the first to achieve a double exposure in Kodacolor. Since she began her work with a camera of standard make that was not equipped with any of the special devices and built in features now available and since she has added these as time went on, the range of her work has not been limited by any given set of tools. The article that she has written tells how to make double exposures with a camera without a reverse takeup and how to perfect this and other effects with the aids now available.

■ Lynwood M. Chace, perhaps the most patient and imaginative of the cameramen who disclose in movies the thrilling and usually neglected dramas of nature, writes on filming insects. From experience in making thousands of feet of such pictures, he has culled ideas and methods on taking the more serious film studies, staging insect dramas and creating an "insect fairyland"—the latter done with models. He tells how to handle the movie equipment and stage manage the insects; the illustrations are enlargements of movie frames.

■ Col. Roy W. Winton, ACL, managing director of the League, has reviewed all the entries in MOVIE MAKERS' "Why I film" contest of a few months ago and has written an estimate of why amateurs film. A timely analysis of amateur aims and purposes has resulted.

■ Russell T. Ervin, jr., ACL, chief cameraman for Grantland Rice Sportlights, plans, directs and photographs those popular professional sport pictures. In an article on filming water sports he offers a summation of his experiences, telling how to select effective angles, introduce slow motion and get good exposures. An amateur in the beginning, Mr. Ervin has preserved the amateur understanding and freshness of viewpoint.

■ Charles DuBois Hodges, ACL, offers suggestions on making movies of children. He covers planning suitable and entertaining action and presents new hints on child movie portraiture. Photographing children has been his hobby since he bought his first camera and it is now his profession.

■ James W. Moore, ACL, writes on the movie possibilities of out of the way places in cities and smaller towns. The adventurous cameraman may fine cinematic beauty as well as realism at harbors, freight yards and industry's back door in general.

Special Offer

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- Variable speeds 8-16-64 pictures per second
- Noiseless and smooth operating spring motor
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- Self setting film measure
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Note: These cameras are all brand new and are sold with the usual Willoughby guarantee ot 10 days' trial, your money back if you are not satisfied.

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Effect Matte Box

enables the Amateur picture taker to get Professional results

PRICE, including six assorted gauze mattes

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It fits any standard make of 16mm. or 35mm. movie camera—or any still camera whose lenses do not measure over 1⅝" diameter—and it produces the beautifully diffused effects that one sees on the professional screen.

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A new crusade

THE recent winter of our exceeding discontent gives present signs of being succeeded by a summer sun of a kind of inflation upon which we can all agree—an inflation of the earning capacity of millions of idle workers. Out of the many projects before the world for consideration, when this is written, scarcely one can be found that does not point directly or indirectly to putting men at work. A number of these plans will be put into operation, hopefully those that are still tied to economic reality, and from them should come increased employment and a consequent rise in prices.

The release from tragic fear and continual worry that will come with mounting employment will liberate the recreational urge of the whole world and we shall have a playtime, a season of merrymaking that we have not known for nearly half a decade. This will certainly be true for the United States and the repercussion will be felt in nearly every land.

If there is folly of economic processes—and the last five years have proved that beyond doubt—there is an even greater folly of amusement. The release of the play spirit that lies ahead can manifest itself in a repetition of the insanities and wildness of the years immediately following the World War. Now, if ever, is the time for the advancement of sane recreations, among which movie making stands very high. Before 1929, amateur movies were adopted by rapidly increasing thousands and the depression has not melted those thousands to a dangerous degree. Manufacturers of amateur movie products have used the depression as the necessary spur to the production of less expensive equipment and film and, while the coming inflation will cause prices to rise, there cannot be the earlier relatively high cost of personal filming because of the new inventions and developments that have reduced the intrinsic cost of movie making materials. There is no reason why personal movies should not become the recreation of thousands of new amateurs, if the present group of filmers will serve as missionaries for a kind of leisure time occupation that is not only in itself entrancing but, as well, socially defensible and desirable.

Here is a practical means by which movie amateurs can perform a real public service. Knowing that unwise recreational activities influence human action in all other fields and aware of the strong pull of unworthy amusements upon nations released from economic fear, amateur cinematographers can, by talking their hobby in and out of season, so increase its popularity that their friends will be induced to accept it.

If the bottled up play spirit and the imprisoned dollars, pounds, francs and marks that have hidden in banks for so long can be turned upon a fine and clean recreation like personal movies, the danger that people will lose perspective, judgment and sanity will be greatly reduced. Just as the modern concept is that we work in order to live, so is it true that as we live, so do we work and so do we conduct ourselves as citizens and as economic units. Let all of us who know how movie making enriches and stabilizes living take care that we pass the gospel on.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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A guide for filter use

HERBERT H. JOHNSON, ACL

WHEN June comes with summer clouds, green hillsides and the bright colors of sports clothes, an amateur movie maker naturally begins to think of color values and of filters. If he owns equipment for taking movies in actual colors, he has a large field for his summer experiments. Even if he does not, he can produce beautiful results by interpreting colors in terms of shades of black and white by the correct use of light filters on panchromatic film. Little need be said about the utility of this film. Because it is sensitive to light of all colors, it reproduces colored objects monochromatically in their correct, or nearly correct, *tone* values. But, this color correction is seldom complete or effective without the presence of a light filter in front of the lens. Again, many times it is highly desirable to obtain *incorrect* color values in black and white and this can be controlled only by using filters. What filter to use and when to use it are early and important considerations for movie makers.

The whole matter of color can be summarized briefly by saying that white light is a combination of all colors of the spectrum. An object appears colored because it *reflects* only its own color and *absorbs* all other colors.

If one remembers what colors are absorbed by the filter being used, it will be easy to produce the desired results on the screen. Three kinds of filters are being used predominantly by cine amateurs, namely yellow, red and green. The yellow absorbs blue light, the red absorbs blue and green and the green absorbs blue and red. *If a filter is used which absorbs the color of the object being photographed, the object will appear dark in the picture.* An example of this is furnished by a photograph of a blue sky made through a yellow or a red filter, both of which absorb blue. The sky will appear gray when taken through the yellow, and almost black when the red filter is used (because the yellow absorbs only a part of the blue light, while the more dense red filter takes up practically all of the blue).

Now, if the object is photographed through a filter of its own color, it will appear light, and any markings on it will be well defined. This may be illustrated by filming a lemon through a yellow filter. It will be reproduced in a very light tone and the texture of the skin will be shown in fine detail.

There will be many instances in which a correct color value will not be so effective as an incorrect rendition. For example, if we photograph a bunch of bright red cherries in a cluster of green leaves, using a yellow filter, the result on the screen will be a uniform field of gray. That is because the tone contrast is small, one color being as dark as the other, but the color contrast is great. How, then, can we obtain a satisfactory tone contrast? It is obvious that the correct rendering of either the red or the green must be sacrificed. As bright red appears brighter than green to the eye, it will be preferable to reproduce the red as the lighter tone on the screen. As stated previously, if the object is photographed through a filter of its own color, it will appear light. Therefore, if we use a red filter in photographing the cherries, they will appear much lighter in tone than they actually are, and the leaves will be dark, as red absorbs green.

Since there is an excessive amount of blue light in an average outdoor scene, and since regular panchromatic film is very sensitive to blue, a filter should be used that will hold back part of the blue light while allowing the other colors to pass through to the film. The yellow filter will do this, the degree of correction being controlled by the density of the filter. A yellow filter of moderate density, such as one requiring an increase in exposure of two to four times, will give a very accurate *tone* rendition of a scene in black and white. A heavier filter will tend to over correction and greater contrast will result.

The red or "A" filter produces over correction and extreme contrast; many delightful effects, however, may be obtained with it. One of the most attractive of these is the emphasis of brilliant, white clouds against a dark sky. This contrast effect is obtained because the "A" filter absorbs practically all of the blue light, making the white clouds stand out in apparently stereoscopic relief. Equally handsome are scenes of metropolitan buildings outlined against a very dark sky. Monel metal decorations, otherwise almost lost, will show with their full brilliant value if the shot is over corrected.

The factor, or increase in exposure necessary for the "A" filter, is twelve times on panchromatic film and five times on supersensitive. If an $f/3.5$ lens is being used, it will be necessary to load the camera with supersensitive film unless the light is of tropical brilliance. A little experimenting with the "A" filter will result in some startling and beautiful effects. For instance, by under exposing a scene in which there are strong highlights, a night effect will be obtained. This method is especially useful in getting scenes of what appears to be moonlight shining on the water. Of course, the "moonlight" is really sunlight but, when the scene is under exposed with a red filter, the water appears black and the only highlights are in the ripples which catch the sunlight for a moment, producing a delightful sparkle. Securing this effect requires pointing the camera toward the source of light, and the movie maker who tries it should take care that the rays of the sun do not shine directly into the lens.

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The spirit of the place

PAUL D. HUGON

A Mission sequence gives color to a California scenic

R. I. Nesmith and Associates

WHETHER the long projected summer trip takes one to California or to London, to Quebec or to Corfu, the *modus operandi* for the cinematographer who expects to "bring home the bacon" is substantially the same. It sums itself up in two inquiries: What are the most typical features of life in that country or city, those which, to a total stranger, appear the most unusual and constitute so called "local color"? What does the climate make photographically desirable or undesirable?

Obviously no one wants to record the commonplace—buildings, brick schoolhouses or factories of standardized design. A picture, any picture, should contain intrinsic evidence of localization. Local color, however, cannot fully be anticipated. The first day in a strange place never turns out to be just what one had expected. There is always, for the tourist, an "Oh!" of pleasure or disappointment. To record that "Oh!" on his film before he forgets it is the sum total of travelog production. In Paris it is the sidewalk cafés, in London the ceaseless stream of buses, in New York the skyscrapers and the illuminated advertising, in Atlantic City the boardwalk, in Los Angeles home architecture.

The original thrill can never be recaptured; yet recall it one must, since it is not always desirable to shoot the scene at the very instant, except in the case of cloud formations or of events that will never recur. Instant recognition of the worth while is genius; but it takes the deliberate method of art to carry it into effect. Hasty filming may reveal a good intuition; it will also often disclose poor judgment. The better plan is to ascertain what choice there is and to return to one's selection at leisure.

Knowing what subjects one desires to record, one has to give a thought to local conditions, in so far as they help or hinder and require compensation. The public buildings of Europe are often good examples of architectural line; they gain by being rendered in monochrome. The broad scenery and cloudless sky of Southern California is a marvel of color; it loses almost everything in black and white. The mind untrained to differentiate between form and color tends to overrate color and to underrate form. Again, the comparatively narrow streets of Paris and the circular plan of the city, in which every vista ends in a monument, favor direct long shots, whereas California's treeless expanses and blank sky require the constant framing of backgrounds in clear cut foregrounds.

Atmosphere also plays a large part in creating impressions. There are bright days in London and dull days in Los Angeles; but the cameraman who fails to capture the hazy depth of the perspective near Tower Bridge, or the blinding brilliancy of Southern California lightings, has not done justice to his theme.

Putting together these two factors, local color and climate, one comes easily to a decision. In Southern California, for example, the chief local color sequences are the Missions, domestic architecture, the happy go lucky outdoor life and the movie premieres at night.

The old Spanish Missions, or the restorations that pass for them, all have in common, in varying degrees, bells hung in rows, arched cloisters, studded oaken doors, grilled windows, brick fountains, graceful pepper trees, heavy walls of adobe and robed friars who may be induced to supply a touch of atmosphere, provided they are not asked to do any clowning about it. Not all Missions have good backgrounds: many are unpleasantly close to a street or highway, which destroys perspective; few can be covered in one inclusive long shot. The arches, of course, are the *pièce de résistance*. They can be photographed from outside in, from inside out and from inside longitudinally, and for this, wide angle lenses are indispensable. The church interiors and the quaint, cucumber cool waiting rooms in the monastery are much too dark to be included in movies. The best plan is to purchase a good still and photograph it with slight panoramic motion.

As the Mission sequence is reminiscent of lazy days in tropical sunlight before the coming of the machine age, all modern touches, such as tourists and automobiles, should be excluded, the tempo should be deliberately slowed down and the shadows should be highly luminous. The latter effect is achieved by taking advantage either of the very high summer sun or of the almost setting sun. The source of light, in any case, should be in almost the same plane as [Continued on page 248]

Study local scenes and lighting when planning travelogs

Out in the backyard

EPES W. SARGENT, ACL

How one amateur movie maker spent a vacation at home

European Picture Service

IT WAS little more than a year ago that an ancient automobile put an extinguisher on dreams which had been two years in building. The previous year, a minor executive had waived his vacation in order to save a full month for 1932. That was taking a long gamble as business goes these days, but the firm was still extant, the jubilant head of the family had all plans laid for an overland trek by car to California and back and he was taking along a camera to record the adventure.

Then. three weeks before the trip, an automobile hit his small son, breaking both legs; one was a compound fracture that never would stand a cross country cruise and the long planned trip was off. Next to the accident itself the man's chief anguish of mind was that shiny new cine camera which would be no use to him except, perhaps, as he scornfully explained, "out in the back yard."

Then a camera wise friend took him in hand, did a little explaining and more planning, and the would be covered wagoneer spent a most exciting four weeks getting friendly with his camera. Most of the time his son, from a wheel chair, shared the fun. After the vacation was over there were still Saturdays and Sundays until late fall, with an occasional adventure in snow pictures in the winter, and this year the backyard studio will be even more complete. Now it looks as if the California trip is permanently off.

The yard was out in the suburbs, a sixty by a hundred foot plot with about forty feet in the clear, back of the house. save for a vine covered garage in one corner, fortunately the northwest corner. There was plenty of room in which to work, and similar yards gave a pleasant vista for shots which went beyond the limits of the light iron fence which enclosed the area. The morning gave a semi shaded lawn, with the sun overhead at about noon and constant light from then until around four o'clock when the lengthening shadow cast by the house on the next street gradually encroached on the yard. Even after that there was plenty of light in the summer for shaded shots and, both in the morning and late afternoon, that absence of direct sunlight was an aid.

One of the first stunts were some bird studies. A bird bath was placed in a corner of the yard not shaded by the house in the early morning, and an improvised tent or blind was built to the east of it. For a day or two, the birds were suspicious of the tent but gradually they gained confidence, in spite of the noise which came from it, for the cameraman ran an old film through the camera to get them used to its soft whirr. There was pretty much sameness to the shots except for the day a strange cat prowled around, but a little of the footage was worked into a study and some of it was traded off to others in return for their travel surplusage.

Garden tools are capital properties for closeup shots

There were some experiments with a reflecting ball, later set up on the bird bath pedestal, that were interesting. Instead of the silvered ball, an old fish globe was used, painted inside with black asphaltum varnish.

A short film story of working in the garden was produced. There wasn't much of a plot but enough to tie some very charming scenes together. It began with a family discussion of building a rock garden. A sequence showed a family council in the backyard, with several references to garden magazines (shown in closeups). That a decision was reached was indicated in pantomime. Then followed a series of scenes, all in closeups, showing the rocks being gathered, setting out the plants, the construction of a miniature pool and so on. Garden tools made excellent properties for the closeup shots and interesting cinematic patterns were achieved. The picture closed with a sequence of medium shots of the completed rock garden, including the family admiring it.

One morning was profitably spent in making a story of paterfamilias in overalls tinkering over the motor of the car while Mother did a little back seat driving from the front bumpers. Junior by this time had been promoted to assistant cameraman and did the shooting from his invalid chair. For a climax, some flashlight powder was set off on the side of the car away from the camera, while the amateur mechanic hurriedly smeared his face with burnt cork before he faced the camera. It made a great ending to the sequence, but be very sure that there is no leakage of gas and that the flash light powder is far enough away from the car for complete safety. This fact would be hidden on the screen because of the camera position on the other side of the drive.

Saturday and Sunday afternoons were frequently given over to staging little comedies, mostly in one scene but with the proper alternation of medium

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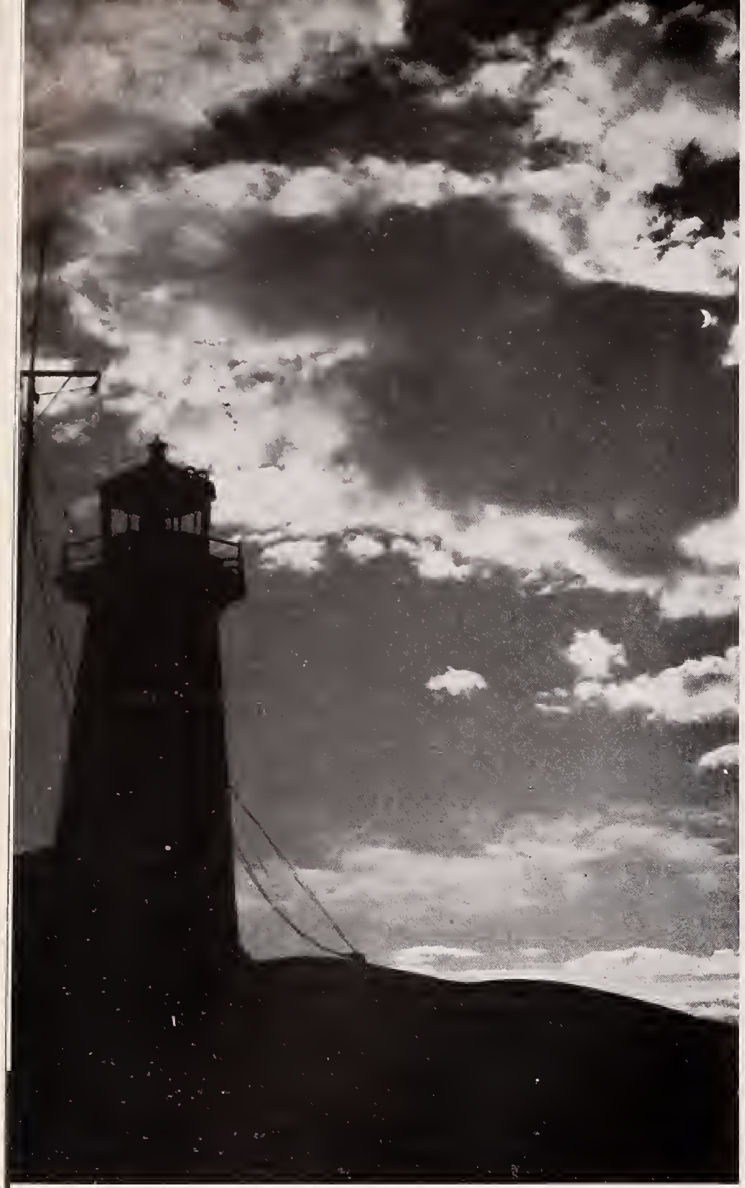
The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur



Doris Day

Heavy filters may give a moonlight effect such as this

A homemade iris ■ One of the simplest, yet most attractive, 16mm. effects is the "iris in" or "iris out." It is produced simply by closing down a diaphragm placed in front of the lens. As the diaphragm is closed, the edges of the scene become dark and the circular picture grows smaller until it is entirely obliterated. An old still camera will provide a diaphragm with which to make an iris device. Remove the shutter from the still camera and strip its mechanism down to the diaphragm blades and the shell which holds them. A small metal extension can be soldered on the lever for operating the blades so that they may be opened and closed easily. The manner in which the diaphragm is mounted will vary with different makes of cameras. If the camera is equipped with a removable lens hood or sunshade the best plan is to get an extra one from the manufacturer. Mount the diaphragm so that it is exactly centered on the hood. If the amateur has the ability and mechanical knowledge, he can work out a floating iris; this is nothing more than a means of moving the iris to any position before the lens so that it can be closed down on any particular part of the picture the cameraman wishes to emphasize. Of course, this is practical for only those cameras which have focus on film or full field visual focusing features.—*Wayne A. Shoemaker.*

Temporary telephoto ■ Surprisingly good results may be obtained by using a field glass as an improvised telephoto lens. After experimenting with various field glasses, I found the small monocular type to be the most satisfactory for the purpose. These pocket telescopes are available in six power strength, giving the same image as a six inch lens. I worked out a plan utilizing a brass tube to slip over the lens so that the device can be carried in a pocket and attached to the camera at a moment's notice. The first adjustment for focus should be made with a critical focuser or with focusing prism in the gate. The glass should be focused for the eye and then the lens of the camera should be set at infinity. When the telescope is fitted firmly in a fixed position in relation to the camera lens, the critical focuser is used to get a sharp image. The glass can be left at the same setting and used at any time by setting the camera lens at infinity. Fine results may be obtained with larger telescopes if the camera provides means for visual focusing. Of course, this substitute will not take the place of a telephoto lens, but it offers interesting experimental possibilities to those who happen to own field glasses of good quality.—*S. A. Korff.*

Composition aid ■ A handy "gadget" for the particular filmer is a viewing tube which enables him to squint about the landscape and to choose his composition without holding the more bulky camera in his hands. When a viewpoint has been chosen with the tube, the camera is substituted for it. A tube for this purpose is made easily from the finder lenses of the particular type of camera with which it is to be used. A set of lenses to duplicate those used on the camera can be procured and mounted in a paper or metal tube in the same relation to each other as those on the camera. In other words, a second finder is made—this one not attached to the camera. With it, a number of angles and compositions can be studied and the best one selected very easily. This will work to best advantage in the case of unusual and inaccessible positions. In photoplay making, the tube is particularly valuable inasmuch as the camera is frequently on a tripod and much time can be saved if it need not be moved to determine the next viewpoint and its range.

Moonlight ■ When beautiful and softly lighted clouds with a moon hidden in them appear on the screen, the scene generally produces expressions of admiration. Questions on how the scene was obtained always follow. While it is very seldom that the cine worker can get a bona fide picture of moonlight, such as the one reproduced on this page, he can get the same effect with the exception of the tiny crescent. Watch for a fiery sunset when banks of clouds are shot with intense sunlight. The color will not matter unless you are using color stock, but the variation from white to black is most important. If possible, plan to shoot when the sun is behind a cloud, dense enough to act as a filter and to give a clear outline of the sun's image

[Continued on page 253]

Nature records

RUSSELL C. HOLSLAG, ACL

In varied lighting effects, nature can excel any studio

IT HAS often been remarked that the subject of lighting is one of eternal fascination, because of the many different aspects which the subject can assume with variation of the direction, power and quality of the light. How different the vivid, glowing colors of a sun bathed landscape at midday from the dim, softened outlines of early morning, when the light is misty and diffused and the shadows absent, or by moonlight, when the shadows are mysterious, inky masses and the details of things are only half perceived. Yet, the cause of these differing impressions is all in the kind of light and the direction from which it comes. To the observer who studies them with profit, nature provides illustrations of an infinite variety of lighting principles and does them in the grand manner, with effects that would put Roxies or Paramounts to shame.

So, beginning our discussion of new kinds of lighting, let us see what we can do with our amateur cine camera to hold the mirror up to nature and to reflect from our projection screen some of its special moods that are not often captured. This is the time of year when we may consider transferring our lighting experiments outdoors where we shall find that the theatre of endeavor is wide and varied.

Recording early morning light is not an easy thing, inasmuch as its quality is deceiving. To the early rising cinematographer who appears on the scene rubbing his eyes free of recent sleep, the light may seem fairly bright. But it is usually not very actinic, comparing in quality to that of six or seven o'clock in the evening of a summer's day; in short, it is a true twilight. Sometimes there is a light mist in the air, which softens the outlines of things. If the photographer does not use an exposure meter, he should guard against selecting too small a stop. Things are usually silent and still in the early morning; it would seem that there was a small chance to record the action which is so necessary to a good motion picture. But the author has two dawn shots which are full of action and which he rates highly among his films. The first was taken at a lake in the heavy mist which so often melts later into a clear day. The camera was set up on the shore and the subject passed the camera, shoved a boat from the bank, shipped the oars and rowed out into the mist. The picture shows the boat and subject in silhouette, mysteriously rowing into an enveloping ocean of fog where it is impossible to tell which is water and which sky. The perfectly diffused light of early morning provided the effect, and a stop of f/3.5 was found correct. On another occasion, as the sun began to rise, it was observed that the mist began to melt and to drift along the surface of the water in queer, wraith like shapes. The movement was too slow to record normally, so the camera was hand cranked (it had a one turn, one picture attachment) getting about two frames a second. The evolutions of the mist shapes, thus accelerated, were beautiful on the screen. Here a stop of f/11 was used because of the longer exposure given to each frame. Very often, in late spring and early summer, one sees at sunset after a rainy day a sudden clearing, and all the country to the east is flooded with a mysterious, soft amber light of the kind that "never was on sea nor land." The impulse to set up the camera and make a picture is almost automatic, although one knows that the result will appear only in black and white and, without the actual flood of sunset gold, the picture might lose its elusive charm. But this beautiful, orange yellow light is as good as the best filter one can get for color correction and, with panchromatic film, will show the landscape or scene in an attractive monochromatic separation of tones on the screen.

Often, too, there are the last, creamy thunderheads of the day's storm far in the distance, to provide background. If these are filmed an hour or so before sunset, perhaps a 3X or 4X filter before the lens will help matters along but, if they are taken nearer the actual disappearance of the sun, no filter should be used because the long rays just before sunset are rich in red and yellow. Motion? There is always half speed to help things along; remember to close the lens one stop with half speed. So far, we have considered lighting effects as provided us by nature unaided and, of course, these are but a poor few of the infinite variety of opportunities offered the photographer who has his eyes wide open and will take the trouble to use them. But, pursuing the subject of new lighting, we will discuss those provided by nature used in conjunction with those provided by man. We all have seen the windows of buildings which face toward the west, flaming in the sunset. The effect may be captured by [Continued on page 247]

Dusk is the best time for filming a city's gay lights

John Muller

"Oh! Can't it?"

DORIS DAY

Movie adventures aboard a Yarmouth fishing schooner

"NO woman ever went out on one of our fishing boats before. It can't be done."

"Oh! Can't it?" said I to myself but not to the tall, handsome man towering above me.

"You'll never cut through fog and mist with a 2X yellow filter. It can't be done."

"Maybe." said I to myself but not to my photographer friend.

Well, this is a story of the explosion of those two "can'ts." I've listed them backward. The first one was flung down to me one misty morning last summer when I landed at Yarmouth, Nova Scotia, and confronted the local agent of the steamship line which had sent me to that beautiful province for photographs. His "can't" was in reply to my eager question about a trip on a fishing schooner.

I was naive in having expected him to arrange for this trip on a banking schooner. When I was planning the excursion to the Maritime province, back in New York, suddenly I knew that I must "go down to the sea" in one of its saltiest ships and get some really significant pictures of Nova Scotia's foremost industry. Hardships and difficulties I knew there would be aplenty, but I felt that if I was willing to put up with them certainly I'd meet no opposition.

That was a bad guess as I soon found out once on the ground. Fishing boats, I was informed, are built for the stern and arduous business of fishing, with no accommodations for passengers—particularly women—handicap number one and a bad one.

Fishermen all have pet superstitions and many cling to the idea that a woman is bad luck on a fishing boat. That was pointed out, too, and emphasized and so were a lot of other reasons why I couldn't make the trip.

But, to make a long story not too long, there was a boat sailing from Yarmouth whose captain would take me along. I was able to accommodate myself to the meager but hospitable facilities of the ship and I never was treated better anywhere by any group of people, men or women, than on that fresh fishing trip off Brown's Banks aboard the schooner *Melbarlena*. Overboard, then, with *that* "can't."

We'll approach the next one, but first a word about this hard and dangerous business of fishing—it's romantic, too, but to the men, it's mostly just hard work for which they are unmercifully underpaid. Take an average day at sea: it begins at four or four thirty in the morning when Cookie routs out the crew.

"Come on outa the peak, you guys up ahead!" he yells to clear the fo'castle. The men roll out of their bunks rubbing their eyes and hauling on their rubber boots. Half of them stagger out on deck and the others tumble to folding stools around the breakfast table.

While the first half "mugs up", the other men are chopping bait and arranging their trawl lines for the day's work. When the first bunch has finished gulping down a hearty breakfast, they change places and, in a few minutes after Cookie's first call, the dories are overboard and the fisherman's hard day has begun in earnest.

After an introduction of the boat, my first few feet of film show this activity—the dories going overboard and the men jumping into them. Then, as the ship swung around to tow the dories to the fishing grounds, I was able to get a nice shot off our stern with the little boats following in a path of the early morning sunlight.

Each dory carries two men. When they leave the mother ship, the captain instructs them where and how to set their lines. By the most careful calculation he has estimated the precise location where they are likely to get a good haul of fish. But the most careful calculations are at the whim of tide, weather and fish.

Sometimes the dories are towed to their positions, as on that morning, and sometimes they are rowed, but they always scatter over a wide territory and usually, but not always, keep within sight of the mother ship, though they may be a couple of miles away from her.

Once over the designated fishing ground, one man stands in the stern of the dory, baiting the line and tossing it overboard. His dory mate rows so that eventually they will have stretched on the bottom of the deep perhaps a half a mile or so of trawl line with hundreds of baited hooks awaiting their harvest. Great, clumsy looking hands dexterously grab the hooks out of the coiled "skate" of trawl line, bait them and toss them into the water with a marvelously graceful movement that is in perfect harmony with the rhythm of the dory mate at the oars. What a shot! I was lucky to be able to get it in slow motion!

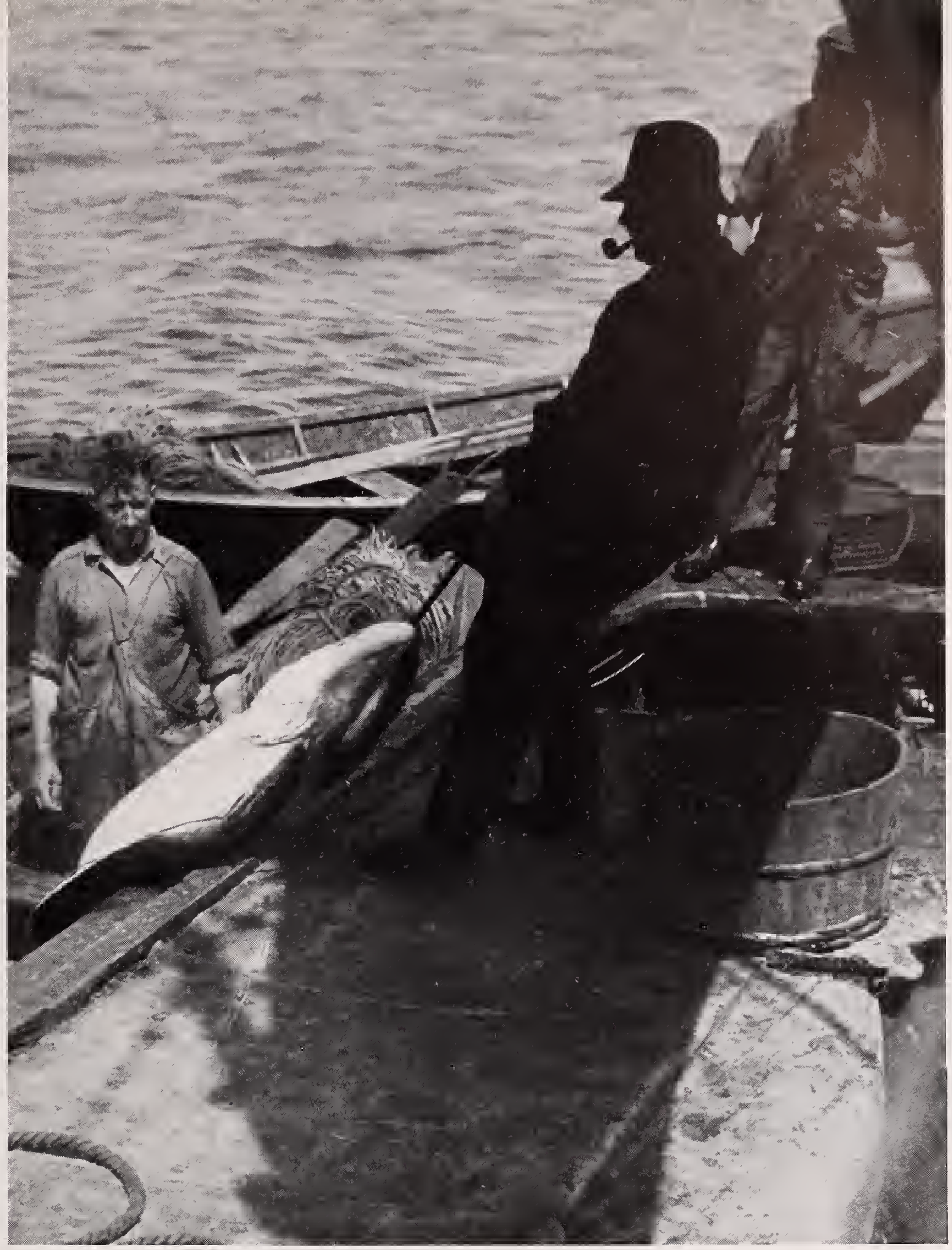
The trawl is left hopefully on the bottom for a couple of hours during which the men sometimes return to the mother ship for a "mug up" and a short nap before the hardest part of the operation—hauling trawl.

It's a big man's job to haul an empty line of the length of these trawls from the depth of water in which they are set. In this case it was seventy fathoms or about 420 feet. But consider that sometimes several hundred pounds of fish have attached themselves, and that weight has to come along, too. This haul is done by hand by one man while the other rows the dory. Sometimes he is aided by the use of a gurdy or roller apparatus, but that eases the pull only slightly.

It's a fine sight and a fine shot when these strong men bend oxen like shoulders to the task. Their brawny hands grip the line until the muscles in their arms stand out almost as big as the trawl line itself. To get a shot from a low angle, to emphasize the power of this action, necessitated getting down in the bottom of the dory

[Continued on page 250]

Photographs by Doris Day, courtesy Eastern Steamship Lines, Inc.



On the other page, the Captain of the schooner *Melbarlena* is seen charting the course, preparing to estimate the best location for setting the trawls. At the top, he pulls aboard a prize catch—a 300 pound halibut, while below, at the left, we see the shot titled, *Distress*, a superlative of natural drama of the sort that one must usually stage. The raised oar is a signal of trouble. To the right is the concluding sequence—the fishing fleet moored in the harbor. Not every movie maker may film trawling off Brown's Banks, but many may make equally romantic films of deep sea fishing elsewhere, the boats and men at the docks or fishing villages.

Getting the camera ready

NILS NELSON AND WALTER SENN

WHETHER your camera spent the winter on a dusty shelf or busily filming, it should come in for its share of preparation before starting on the summer's trips. If it has been on a dusty shelf, it certainly needs some attention and if it has been in more or less constant use, it deserves attention.

In the summer overhauling, a good cleaning should be first in order. When machines are left unused for any appreciable length of time, the lubricating oil dries up and dust accumulates, causing various kinds of trouble in the operating parts. Before starting the actual cleaning, make sure that the camera is in good mechanical order. Inspect the mechanism to determine that no serious jamming had taken place when it was last operated. Film speed can be checked later when the gate has been cleaned.

Procure a small paint brush with which to remove dust and then go over every bit of the camera interior and around all moving parts carefully so that dust and gummed oil will be eliminated. In some cases where the oil has hardened it might be well to use a little carbon tetrachloride to loosen it. After the inside of the case and the rest of the exposed mechanism have been well dusted, the gate and aperture should come in for careful attention. In some types of cameras the gate can be easily removed and, when possible, this should be done in order to insure a smooth and clean path for the film to traverse. Gates are highly polished and must never be cleaned with a sharp instrument. A soft toothpick can be used to loosen hardened emulsion or oil, but no metal instrument should ever touch this smooth surface. A soft cloth moistened with alcohol will take care of obstinate dirt. The aperture collects a great deal of dust and should be cleaned after every four or five rolls of film. The simplest way to do this is to remove the lens and to allow the camera to run down; then with the release lever pressed down, you will find that the shutter very likely will be in such a position that the aperture can be seen. A camel's hair brush will serve to take off all dust and dirt from the aperture and gate. Often, whiskers and fringe seen on the screen are attributed to the projector gate when in reality they are caused by dust in the camera.

The lens, being a most important part of the camera, always should be kept scrupulously clean. A lens will continue to render perfect service, year in and year out, if it is kept free of dirt. If inspection shows particles of foreign matter adhering to the exterior glass surface, gently brush the outer surfaces, front and back, with a soft camel's hair brush. Next, polish the glass surfaces with a very soft piece of cloth or lens tissue. A safe cleaning material for lenses is a well washed linen handkerchief. In polishing a lens glass, remember that its surface is much more easily scratched than ordinary glass, so take extra precaution in cleaning lenses of any kind.

Vacation cameras should be cleaned, ready for action

In some rare cases where the camera has been oiled too frequently and the mechanism has thrown the excess oil on the glass surfaces of the lens, it may be necessary to use a liquid to remove this excess oil or grease. It is advisable to use a very soft piece of linen slightly moistened with methylated spirits. Use just enough of the spirits barely to dampen the cloth for, if too much is applied, it will soak around the edge of the lens, entering in between the elements, and dissolve the balsam with which they are cemented together. After cleaning the outer surfaces of the lens, hold it up for inspection by transmitted light. If a mist like coating or cloudiness appears through the lens, it is obvious that the inside elements will have to be cleaned. To do this, unscrew the lens cells and clean each element separately, being sure to assemble them in exactly the same manner and position in which they were originally.

Do not mistake tiny air bubbles in the glass or between the cemented elements for specks of dust and attempt to remove them. These bubbles appear in the finest of optical glasses and have no effect whatsoever on the picture.

It is important to note that a dusty filter will ruin a clear picture as quickly as a dirty lens. Clean filters in the same manner as lenses, remembering that the glass must not be scratched. If there are various filters which fit into one holder, make sure that they will slip on the holder with enough tension to keep them in place. Be certain that you know their factors, and if you do not have a copy of the League filter chart it would be well to get one. It shows at a glance the proper stop to use with filters of various densities.

Oiling is another major consideration in the pre vacation trip overhauling and has a great

[Continued on page 252]

R. I. Nesmith and Associates

A clean gate helps in making perfect holiday pictures

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Public acclaim ■ More than 900 persons attended the first public screening of amateur motion pictures in Kansas City, Mo., recently presented by the Kansas City Cinema League in Edison Memorial Hall of that city. On the program, which had been made possible through the cooperation of the club and of local cine dealers, there was presented *A Tour of Kansas City*, the club's completed film of civic points of interest, as well as the following outstanding amateur productions: *Tarzan Jr.*, by William A. Palmer, ACL, and Ernest W. Page, ACL, of Palo Alto, Calif.; *I'd Be Delighted To!*, by S. Winston Childs, jr., ACL, of New York City; *Early Summer*, by T. Okamoto, of Japan; *Finney Fable*, by T. B. Hoffman, of Los Angeles, Calif. Such public exhibitions are highly recommended by this department as a club activity.

New club ■ In Hobart, Tasmania, the Amateur Movie Makers' Club has been organized under the leadership of Paul Abbott, ACL, as president. Other officers include Howard Hadley, vicepresident; Basil Leitch, secretary and treasurer; T. McKinley, F. Sharp and J. Johnstone, committee members. At the first meeting, Mr. McKinley presented his film of a trip to Japan and Mr. Hadley screened *The Epic of Everest*. *Over The Cradle Mountains*, presented through the courtesy of Mr. Roberts, of the Government Tourist Department, concluded a highly successful program.

In France ■ The coming international contest for amateur films, discussed in this department in the March number, will be carried on in France under the joint guidance of the recently formed Fédération Française des Clubs de Cinéma d'Amateurs and of *Ciné Amateur*, French magazine of the hobby, according to the dispatch to this office from Samuel T. Shaw, jr., ACL, an officer of both organizations. Recent meetings of the Club des Amateurs Cinéastes en France, a member club in the federation, have featured a demonstration of 8mm. equipment and the projection of *The Street*, first award documentary film in last year's contest; *La Venise Verte*, by G. Gronostayski; a film in color of the 1932 Davis Cup Matches, by Estavez Lasa.

L. A. listens ■ What makes a good newsreel was discussed before members and guests of the Los Angeles Cine Club by Joseph Hubbel, an executive of Fox Movietone on the Pacific coast, at a recent club meeting held in the Carthay Circle Theatre in Los Angeles. Other features of this program were taking and projecting talking pictures in the theatre, a discussion of direction principles and screening several unusual professional short subjects. Members' films made of subjects around the home were screened at a later meeting for informal judging.

D. E. I. ■ *The Abodefduf* is the club name taken by a production unit working in Makassar, Celebes, under the leadership of Alfred Beuttenmuller, ACL, which name, he claims, "it would take at least a month to put into other words." All we know is that the finely photographed club leader or signature has on it the head of a snarling Bengal tiger, central in the divided name. At the present time this group is engaged in the production of a romantic drama known as *Makassar is Kissing Today*, which will follow the success of their last work, *The Pirates of Samalona*.

Success secrets ■ In Berkeley, California, *Tarzan Jr.*, was presented at a meeting of the Amateur Movie Club by the makers, Ernest W. Page, ACL, and William A. Palmer, ACL, who accompanied the presentation with a discussion of their trials and successes in making the film. At an earlier meeting the club was addressed on the fundamentals of good movie making by Norman G. Siller. The Berkeley group, which, like many another, started with annual dues of five dollars a year, found this figure too high for their needs and have recently cut the charge directly in half, with very happy results.

Old stuff ■ Newsreel films made in Peoria more than ten years ago by John Woodrow, a club member, were screened at a late meeting of the Peoria Movie club, in Illinois. At other recent gatherings, members' films showing filter work were screened together with a demonstration [Continued on page 255]

L. L. Richards, ACL

Vacation films are features of coming movie club programs

News of the industry

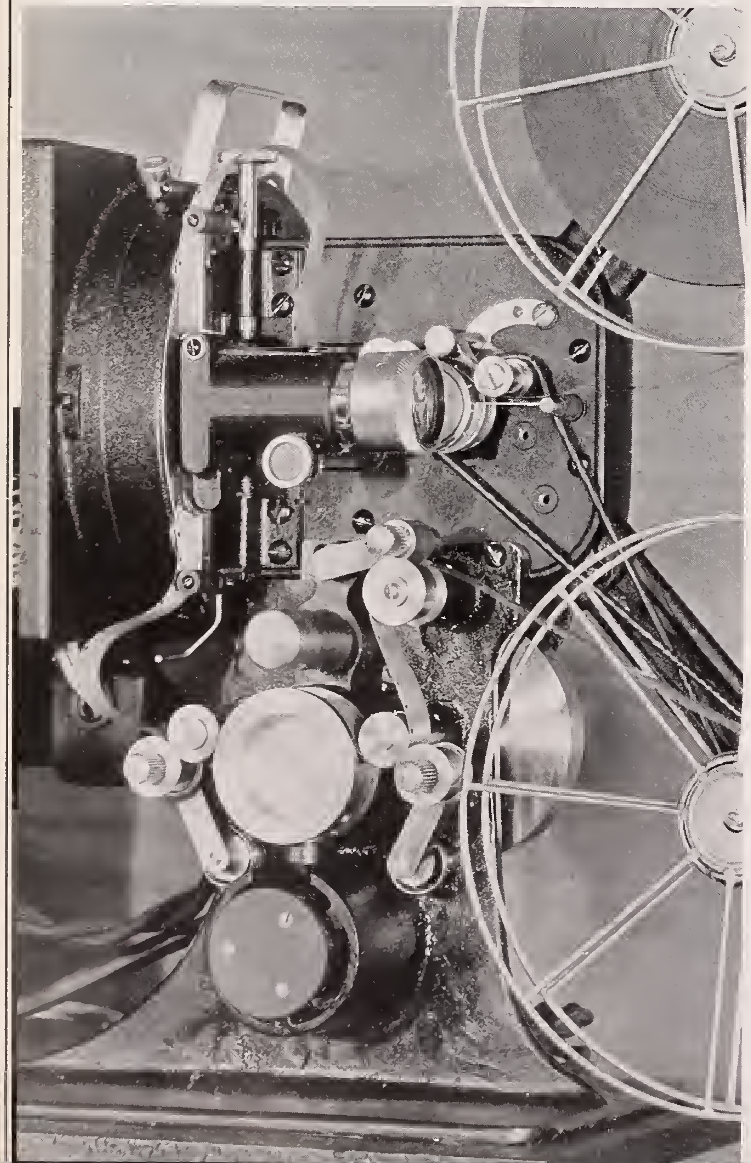
RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Super slow motion ■ During the Olympic Games last year, this department reported an interesting recording device in the Kirby Camera, which registered the exact time as well as a photographic record of any given event as it occurred. This principle has been brought to a startling culmination in a new camera designed to employ 16mm. film and to time events by means of the Western Electric Timing System. The new camera may be operated at speeds from eight to 2000 frames a second, or 125 times the normal motion picture speed. In operation, two factors are registered on the film in each separate frame, the actual appearance of the object photographed and the dials of a super accurate electric clock. Two separate optical systems are employed to effect this result and, by means of this, the actual time elapsed between successive frames may be observed to one one thousandth of a second. The film is in motion continuously, as at this high speed an optical shutter or non intermittent mechanism is necessary. Although each frame receives but a very short exposure, a special reversal film is available which makes it possible to take successful pictures with one 500 watt lamp. The camera proper was designed and built by the Eastman Kodak Company and has a maximum capacity of 200 feet of film. It is portable and will be of the utmost value for precision investigations involving a time factor. Several interesting films of "extended motion" have been made, including an analysis of firing a Photoflash bulb, the reflex action of a hand when burned by a cigarette, the wink of an eye and many others.

Reproducer of the new Victor Sound on film projector

Victor Animatograph Corp.



Brod-lite ■ A new lighting unit for large interiors, indoor color work or wherever intense illumination is desired for photographic purposes is now announced by J. C. Haile & Sons, 215 Walnut St., Cincinnati, Ohio. The unit is called the Brod-lite and consists of a wide, silver surface reflector held on a substantially built stand. Six Photoflood bulbs make this unit an unusually powerful illumination source without overloading the fuses of ordinary lighting circuits. A model may be had which incorporates a dimmer switch that will lengthen the life of the bulbs.

Filmosound ■ Keen interest was shown by an informal group of League members who witnessed a recent demonstration of the new Filmo 16mm. sound on film projector, manufactured by the Bell & Howell Company. The entire outfit comes in two portable cases, one incorporating the projector, sound head and amplifier complete, and the other the loud speaker and cable storage space. Threading the single perforation sound film in the machine is simple and presents no complications whatever. The projector proper is of the Filmo JL type, with high power light source and other standard features. All parts of the apparatus are readily accessible and have been planned for permanence and ease of operation. The sound volume may be controlled for large or small audiences and a tone quality control is also incorporated. A microphone jack allows the imposition of spoken comment on the machine's amplifier system.

Mickey Mouse reduces ■ Projectionists using the increasingly popular 8mm. film size will be interested to learn that the inimitable Mickey Mouse is now available in this width. Sponsored by Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood, Calif., the new subjects are offered in several lengths.

Sound Animatophone ■ It is announced that first deliveries of the new Victor 16mm. sound on film Animatophone will take place about June first. Inspection of an advance model reveals that the projector, in all essential points, is the same as the regular silent Animatophone, including such a well known Victor feature as the automatic clutch, while the addition of the sound head has not complicated the threading or operation of the projector in any way. A special, compact amplifier is mounted at the rear of the projector and occupies little space. A dynamic speaker and a fifty foot extension cord are housed in a removable side of the projector carrying case. Sound reproduction and volume, as well as picture illumination, were very satisfactory. It is understood that, at a later date, a housed or [Continued on page 257]

Practical films

Reporting uses of personal films for various purposes

■ To present a living and graphic record of The Manlius School to prospective students and their parents, H. C. Durston, ACL, field secretary of the school, is using a three reel, 16mm. motion picture in his visits. The film shows in a straightforward manner the location, physical equipment and yearly activities of Manlius, and draws a nice balance in emphasis between the educational preparatory work and the military training, used as an adjunct in character building. Mr. Durston reports that the motion pictures often will answer a difficult point of parental concern more effectively than one could in many words.

■ Ernest B. Code, ACL, a student of Aeronautical Engineering at the University of Washington, recently screened a program of 16mm. pictures dealing with airship construction, for the class on airship design. The films were garnered by searching through subjects listed in the *Free films* column in Movie Makers. Similar programs could be prepared for other subjects and the range of such material is growing each month.

■ The manufacture of match blocks—that is, the blocks of wood from which match splints are cut—is the subject of a 16mm. industrial study now being made by Gregory Baker, ACL, of the Diamond Match Co. in Mattawamkeag, Maine. The picture will show the preliminary work in the forests, logging, transport of the timber, drying and the final manufacture of blocks, ready for the match machines.

■ *Power and Industry* is the title of a 35mm. talking picture recently released by the Bureau of Power and Light of the City of Los Angeles. Production of electrical energy, construction activity at Boulder Dam and distribution of power are featured in the film. Similar pictures have been made in the past by amateurs and are valuable, both for school use and for the information of the general public. League consultants are well equipped to aid in their making.

■ *Thirty Minutes at Children's Village* is the title of a record film of that institutional school for problem children, recently completed by George F. Nickles, ACL, in collaboration with Dr. H. D. Williams, school director of social service. In this two reel picture, Mr. Nickles has presented the experience of a younger and of an older boy in contact with the school's routine and has tried to indicate the many interesting ways in which the Village reconditions antisocial children for a resumption of normal existence.

■ An annual 400 ft. film record of the membership and activities of the post of the American Legion in Aberdeen, S. D., has been initiated by Howard E. Manchester, ACL. The first year's record, now being filmed by Mr. Manchester, will include a study of the Legion building, recreation facilities, a typical post meeting and a parade of the Drum and Bugle Corps.

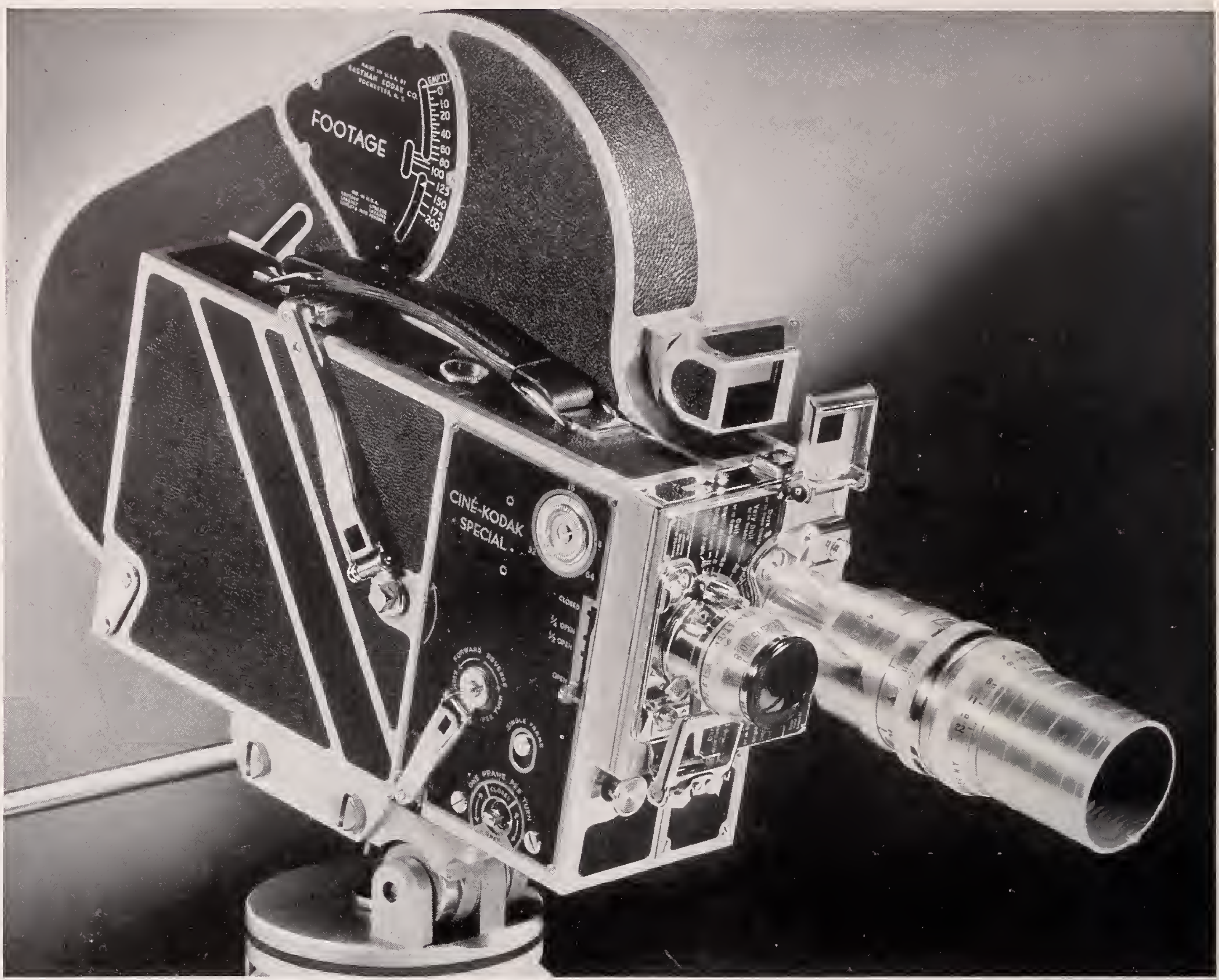
■ On a program of the Working Women's Association of Budapest, Hungary, Elizabeth Rearick, ACL, an American instructor of physical culture, recently screened a 1200 ft. film study of Hungarian peasant dances and customs. The projection was enthusiastically received and was attended by a number of members of the Hungarian Amateur Movie Club, writes Andreas Löwy, ACL. Miss Rearick is now using the films in her work at Columbia University.

■ Four 16mm. films have been made and released recently by the Georgia Warm Springs Foundation, whose board of trustees is headed by President Roosevelt. Two of the pictures, *Short Story of Warm Springs*, 200 ft., and *The Story of Warm Springs*, 400 ft., are for the laity, while two, *Physiotherapy at Warm Springs*, 600 ft., and *Corrective Walking*, 500 ft., are for medical men.

■ Personal Films, a 16mm. production unit in London, England, has recently completed *Bermondsey Wall*, a picture of the work of Time and Talents Guild in London, a social welfare society. An earlier production is *Maternity*, a two reel picture of Queen Charlotte's Hospital.

Films of utilities serve both civic and scientific ends

Anton Bruehl for Irvington Varnish & Insulator Co.



Ciné-Kodak Special with 200-foot film chamber, Kodak Anastigmat *f*.1.9 lens and 6-inch telephoto lens—the latter in taking position.

CINÉ-KODAK Special stands head and shoulders above all other 16 mm. cameras in ability and appointments. Although bringing new significance and opportunities to personal 16 mm. motion pictures, it reaches far beyond this field in usefulness.

UNPARALLELED VERSATILITY

Serious movie makers will quickly recognize in the Special a superlative ally for the achievement of advanced cinematic effects. Professional workers—doctors, physicists, engineers, and others—will find in the Special an instrument fully capable of overcoming the obstacles often encountered in filming the complicated work in which they are engaged.

CUSTOM-BUILT PRECISION

The illustrations to the right will give you some idea of the versatility of this precision-made camera. However, despite its unparalleled ability, so many and varied are the fields in which it will be used that occasional minor alterations or special accessories may be necessary. Inquiries relative to such work should be forwarded by your dealer to the Eastman Kodak Company for advice and estimates.

A. C. L. MEMBERS SHOULD SEE THE SPECIAL

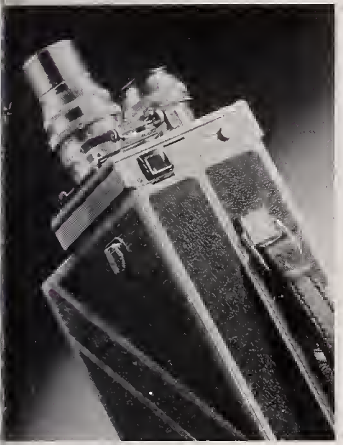
Fitted with a Kodak Anastigmat *f*.1.9 lens, one 100-foot film chamber, and a set of six masks, the standard model is priced at $375. If your nearby Ciné-Kodak dealer cannot show you the Special, write for a free copy of the Ciné-Kodak Special Book—containing a complete and comprehensive description of this remarkable camera.

IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK

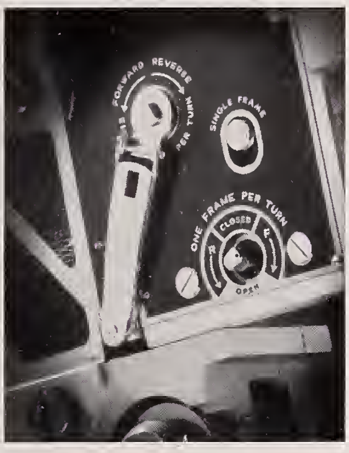
CHECK THESE FEATURES OF THE REMARKABLE NEW

CINÉ-KODAK SPECIAL

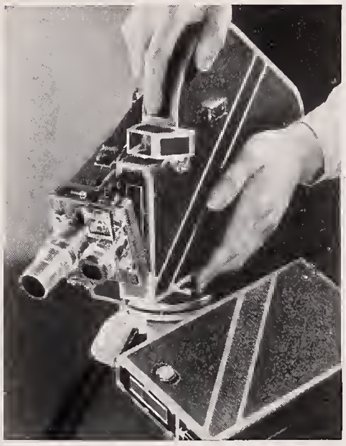
AGAINST YOUR HIGHEST MOVIE MAKING AMBITIONS



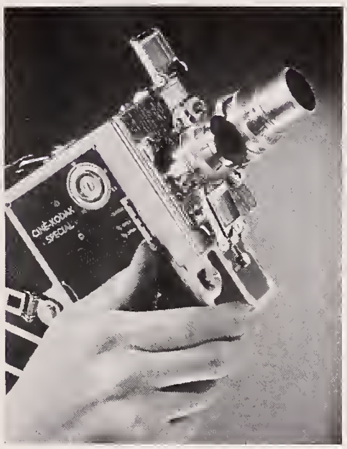
1 The Special's reflex finder shows on a ground glass screen the field of the taking lens — permits visual focusing with all lenses.



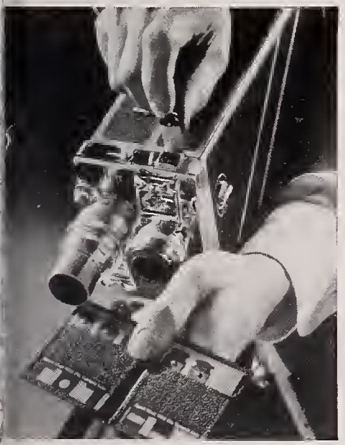
2 The eight- and one-frame hand crank shafts have many uses—among them winding back for lap dissolves and double exposures.



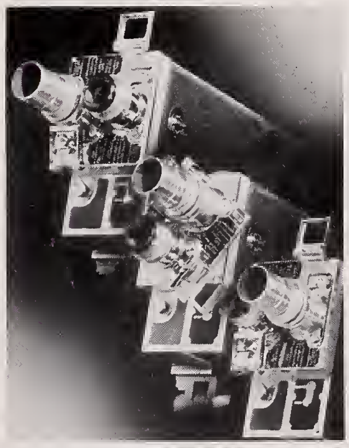
3 Interchangeable 100-foot and 200-foot film chambers enable you to switch from one film to another in a few seconds.



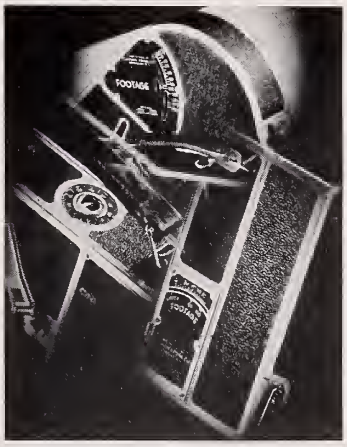
4 The Special's exclusive variable Shutter makes fades and lap dissolves easy and certain—gives extra exposure control.



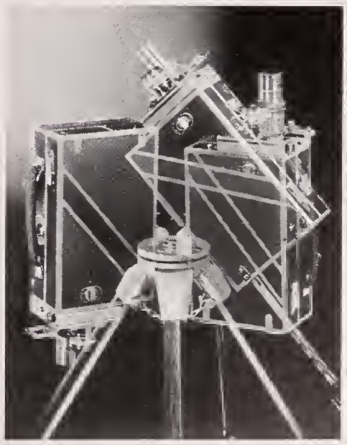
5 No more bulky mask boxes—circle, oval, also vertical and horizontal half masks, slip into a slot directly in front of the film.



6 Wide-angle lens, f.1.9 lens, and four telephotos—each with its own finder — are interchangeable on the Special's double lens turret.



7 Each chamber has its own film meter; and another, geared to the mechanism, shows exactly the amount of film run or rewound.



8 On the Ciné-Kodak Tripod the Special can be panoramed vertically or horizontally; chambers changed without removing camera.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

Following the scenario through

ERNEST W. PAGE, ACL, AND WILLIAM A. PALMER, ACL

Greenbrier Amateur Movie Club

"YOU, too, may become a director!" read the "ads" for some of the popular books on the photoplay. "Learn how photoplays are made in Hollywood!"

A book is purchased, and the ambitious amateur studies the procedures which should be followed "on location." A cameraman, if one may believe the average description, is one who works while dangling from trees or stepladders in order that each scene may be taken from a weird angle. He is a walking photometer with a cap turned backward. A director is one who has lived the lives of ten men, who has suffered, loved and undergone the pangs of sorrow and ecstasy. He is a master of men, a great executive, an intellectual giant and, all in all, a general psychoneurotic.

There is, alas, no patented formula for making a successful photoplay, nor are there any set rules to govern the actions of directors and cameramen. Every production meets with obstacles. If it were not so, much of the enjoyment, paradoxically, would be lost. In fact, the project would hardly be an amateur one. Strangely enough, the obstacles furnish an incentive for better work and often prove to be assets.

Conservatism and common sense should govern the amateur photoplay. There is no real need for complicated effects unless they are specifically called for, and the tendency to make the production a veritable catalog of technical devices and camera angles is like gilding the lily. An effective story, simply told with good photography and, above all, a smooth continuity, is still the ideal goal for an amateur group.

A considerable amount has been written on the technique of planning the scenario, but little is said about photographing the scenes on location. It is here that the greatest number of obstacles arise. Some necessary properties are not at hand. If the scene is an exterior, the sun descends behind a tree and shines only in spots on the desired location. Since the scenes are rarely taken in their proper order, the director—not to mention the actor — has forgotten whether the chair had a cushion on it or not, or whether the leading lady shut the door or left it open in the preceding scene taken last Sunday. The photographer then discovers that he cannot get his camera into the proper position to include all the action, and by the time this is settled, one of the cast must return home for a luncheon engagement.

All photoplays hit obstacles but that is the fun of it

Planning schedules greatly simplifies taking each scene

When the cast is composed of children, an additional factor enters, for they will not maintain their interest while these various problems are being solved; nor will a group of children wait hours patiently for their turn to appear in one mob scene. In our own most recent photoplay, *Tarzan Jr.*, all of the parts were taken by children, and we found that we were sorely in need of a child psychologist who could arrange our production schedule to suit their whims.

From these remarks, it will be seen that a scenario or script cannot be followed in a haphazard manner and that the entire procedure on location must be planned by someone *in advance*.

In arranging the production schedule, it is wise to adhere to the basic order of the scenes as closely as possible in order to maintain a consistent character portrayal. It is not feasible, of course, to alternate between scenes taken in widely separated locations, but neither is it feasible to jump all about in the story for the sake of convenience.

Other factors to consider in arranging the schedule are the number of actors taking part in any one group of scenes, the properties called for and, in exterior scenes, the time of day. A happy medium must be found, but most important of all is the preservation of continuity. Remember that most discrepancies are caused by this "jumping about" process. Even such minor points as hair cuts must be considered! If the production of a photoplay is to extend over a period of weeks, the male members of the cast usually insist on one or more hair cuts, and it is disconcerting to see the hero appear with long and short hair in alternate scenes.

Here is a scheme for planning a day's schedule in advance, which should work out quite satisfactorily in most instances. Sometime before the cast assembles, preferably on the preceding day, the director and the photographer will proceed to the chosen location for a rehearsal. With the sequence well in mind, the director maps out the action and goes through the pantomime, himself. The cameraman then chooses the spot from which each scene may be recorded best. Together, the two discuss the question of closeups—when they should occur and where they should be cut into the long shots. If there are any spoken titles, they should be worded definitely at this time. The lighting is discussed, and the properties are listed and later obtained. Finally, the director goes through the action once again, while the photographer watches him through the finder and also times each scene with a watch. The footage is calculated from the time in seconds. This last is important because it is advisable to determine beforehand whether the amount of film to be used on any sequence is too little or too great in proportion to the dramatic value of that sequence.

If this is done, the mechanics of taking the scenes will be greatly simplified. With many problems already settled, the director may devote more of his attention to the personalities of the actors, and the cameraman to the finer points of lighting and composition. The director

[Continued on page 253]

THIS SUMMER

THERE'S FULL FREEDOM IN THE MAKING OF - - -

Kodacolor Movies

KODACOLOR Adjustable Filter and Eastman Super-sensitive Kodacolor Film bring a new range of color opportunities to those using cameras equipped with an *f*.1.9 lens.

No need now to wait for ideal light conditions. Kodacolor is possible on cloudy days, in open shade, or at night by the light of flares. And superb Kodacolor portraits can even be made indoors with the help of Kodaflector, Eastman's new, inexpensive lighting outfit, and Mazda Photoflood Lamps.

Almost every subject can now be filmed in Kodacolor. This sensationally fast film, aided by the Adjustable Filter (described below) will record each subtle tone exactly as it appears in your finder.

Get a roll or two of Super-sensitive Kodacolor Film from your Ciné-Kodak dealer and equip yourself to enjoy the added beauty and charm of full-color movies.

EASTMAN
KODACOLOR
SAFETY FILM
EASTMAN KODAK COMPANY

Eastman Super-sensitive Kodacolor Film costs $9 for the 100-foot roll; $4.75 for the 50-foot roll, including processing.

Make Kodacolor at its Best with Ciné-Kodak K, f.1.9

MODEL K is a movie camera that's ideally suited for Kodacolor—in fact, for the whole range of home movie making.

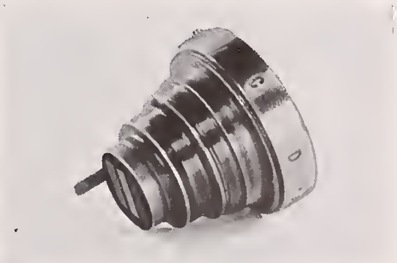
Its ultra-fast *f*.1.9 lens, or fast *f*.3.5 lens, is interchangeable with five special lenses—a 15 mm. *f*.2.7 wide angle lens, 2-inch *f*.3.5 lens, and 3-inch, 4½-inch, and 6-inch telephoto lenses. A half-speed device doubles exposure time and adds opportunities for filming under adverse light conditions. Other features that have made the "K" the most widely used 16 mm. camera are its built-in exposure guide, automatic footage indicator and eye-level and waist-height view finders.

Model "K," with carrying case to match, is furnished in black, blue or brown leather at $150 with the f.1.9 lens; Model "K," equipped with f.3.5 lens, $110.

The Remarkable New Kodacolor Adjustable Filter

WIDE OPEN, the Kodacolor Adjustable Filter admits 75% more light than the former Kodacolor Filter with the "P" ratio cap. Closed, it lets in just half as much light as the old filter with a No. 2 Neutral Density Filter.

All need for neutral density filters in the making of Kodacolor movies is removed by the introduction of this new accessory. Former lighting limitations are swept aside. Used with Eastman Super-sensitive Kodacolor Film it makes full-color movies as easy to take as black and white. Positive adjustment to light conditions is obtained by an "alligator jaw" diaphragm that uniformly masks the three color bands of the filter.



The Kodacolor Adjustable Filter is chromium plated to match the fittings of Ciné-Kodak K. A protective leather case is included in its price of $12.

EASTMAN KODAK COMPANY, *Rochester, New York*

Our
Winter
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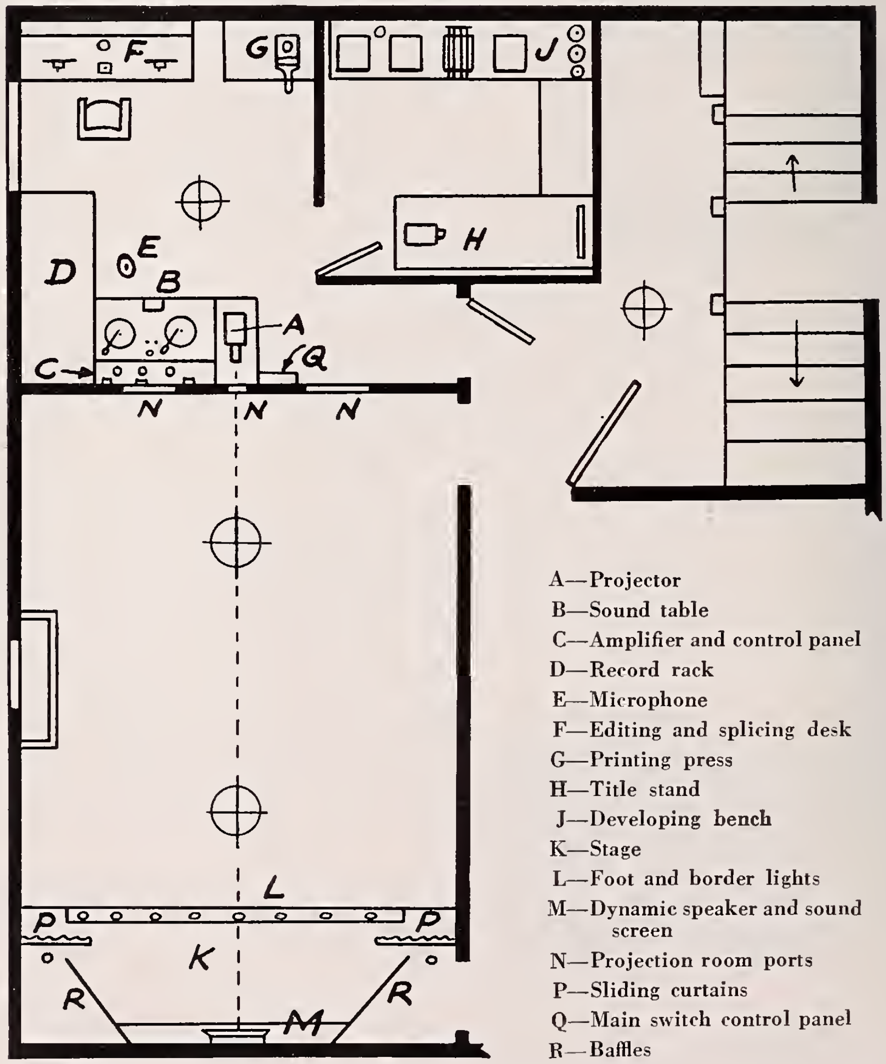
An amateur movie heaven

R. C. SURRIDGE, ACL

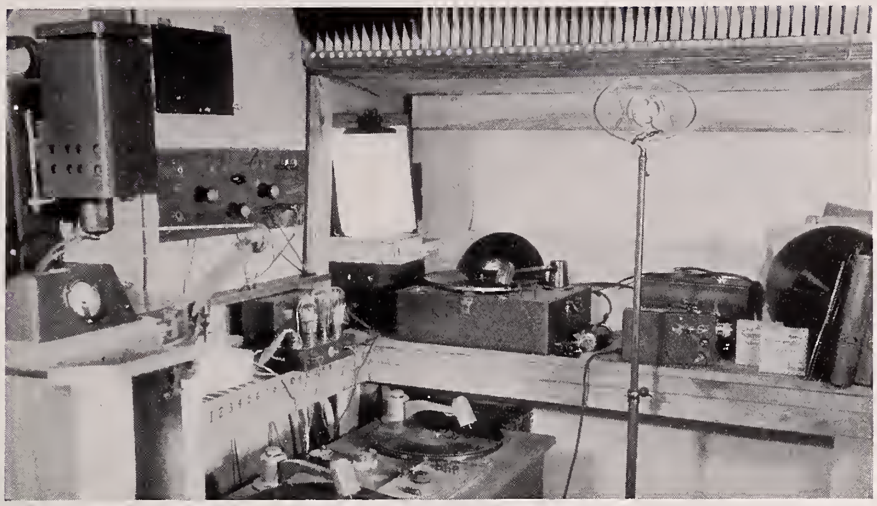
A HAVEN of refuge for the amateur movie maker is the dream of nearly every camera enthusiast, but few realize it fully. When I decided that a model theatre and laboratory would be a part of my new dwelling and that plans for them should be a part of the architect's work, I did so under pressure from friend wife and others. Those families who have movie making equipment strung all over the house can realize how my plans were formulated. I must say that the idea was not without considerable support from me. Accordingly, a goodly portion of the basement was wheedled from the domestic department and the real plans began. Ideas came up, were reviewed, changed and dropped but, at last, the sanctum was completed. No more falling over projector cords, stumbling on loud speakers, carting dining room chairs around and making much ado over a simple home moving picture presentation.

In a section of the basement laid out for it, I had a room sixteen and a half feet wide and twenty five feet long. Suitably finished and supplied with comfortable furniture, it provided an appropriate atmosphere for a finished movie presentation. When we wished, it could be used for a few tables of bridge or other amusements. My pride and joy, however, was the movie angle. A miniature stage at one end gave a professional touch. It is raised eight inches from the floor and is complete with curtains, footlights, border lights and drapes. The screen is a special, beaded, sound screen with dynamic speakers mounted behind it for sound effects and music. The lighting was copied from the regular stage practice.

At the opposite end of the audience room is the projection room. Several ports cut in the wall are its only visible indications. Here are found the projector, sound equipment, monitor speaker, record file and an editing desk. A projector was adapted to use eight hundred foot reels, and additional equipment consists of three turntables, amplifiers, mixing panel, microphone and multiple switch panel for the intricate lighting system; all these are placed in a con-



A—Projector
B—Sound table
C—Amplifier and control panel
D—Record rack
E—Microphone
F—Editing and splicing desk
G—Printing press
H—Title stand
J—Developing bench
K—Stage
L—Foot and border lights
M—Dynamic speaker and sound screen
N—Projection room ports
P—Sliding curtains
Q—Main switch control panel
R—Baffles



The large projection room is equipped for all needs

venient fashion within easy reach of the operator. The sound system is so arranged that the operator can use the microphone to make announcements from the screen. A large selection of records provides a musical background for any type of film. The purpose of the monitor speaker is to enable the operator to check the volume and quality of the music at all times. This equipment does much to enhance the presentation of films, whether they be amateur or professionally made. The noise of the projector is practically eliminated by having it in a room separated from the audience hall.

A third room which contributes to the perfection of the theatre is the laboratory. Here are found developing drums, titling bench, printing press for running off title cards and a title board with movable letters. Storage space is laid out for lamps, film, cameras and accessories. The basic photographic equipment consists of a camera with geared "panning" head tripod, and a rebuilt Model A is used for more advanced work. In this camera are incorporated several special features such as reverse take up, four hundred foot magazines, electric drive, mask box, etc.

The entire layout is designed to make the picture more pleasing to the audience and to enable the owner to expand the medium of amateur moving pictures more nearly to approximate the qualities of the professional screen. Time spent in planning and building such a theatre is well worth while, and you may be assured that when guests come to see the new film of your last trip they will leave with a feeling that they have seen a presentation far above the average home movie screening.

Nature records

[Continued from page 235]

choosing a small stop. It is greatly enhanced when the buildings rise from the water's edge and the scene is taken from a boat drawing away from the shore. There is usually light enough to record the white wake of the boat and the restless water as well as the gleaming windows of the background buildings in the distance. Even a ferry boat will serve as a satisfactory vehicle for such a shot, provided that it is used at the right time of day and travels in the right direction. The photographer may well be prepared to squander several fares and to remain on the boat until the sun sets and only the afterglow is left in the sky. Then the windows of the buildings will begin to light up and then is the time for supersensitive film and a wide open diaphragm. There may be even light enough yet to record, dimly, the wake of the boat and the water. The result will be a striking shot in which the glowing lights of the windows are recorded on supersensitive film, with just enough natural light left to show their outlines, too.

Incidentally, that particular quarter of an hour before complete darkness reigns is always the most interesting time for filming city lights. The reason is that there is just enough daylight left for the wide open lens to record faint details of the shapes of buildings and the like. This gives the picture more form and substance than a lot of brilliant pin pricks stabbing out of inky blackness, which is the effect gained when distant lights are photographed at night.

This gives a clue to the principles of artificial lighting out of doors, which is a pet hobby of the writer's. The average amateur considers himself helpless out of doors if he is required to take a picture just before dark or on a dark day if he has no fast lens. Now, it is true that one doesn't find electric attachment plugs set in the trunks of trees but, in many scenes which can be taken outdoors, the location may be laid near enough to the house so that an extension cord may be provided and the lighting unit placed and used directly in the open. This may seem a startling innova-

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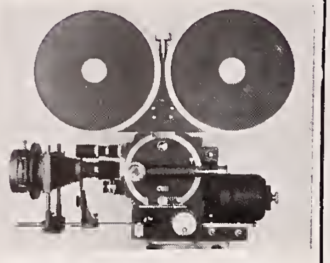

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tion, but the fact is that these lights *will* burn in the open air and do not need a roof over them to guaranty their efficiency. Further, electric cable is fairly inexpensive. If the extension cord from the nearest outlet is long, there may be a slight drop in voltage, which will affect the illumination output of high pressure bulbs, but this may be offset by adding one or more extra units. If the day is moderately dark and the camera possesses only an $f/3.5$ lens, the lights will come in very handy for all portrait and closeup work. To the eye, the auxiliary light will seem of a totally different color and quality than that of daylight but, on the screen, the auxiliary light used to lighten the shadows will not be unpleasantly apparent at all, and some very interesting experiments in lighting can be performed under these conditions. When a definite back lighting effect is wanted to make the subject stand out from the background on a dull day, this auxiliary light source is very valuable. It can be made to serve the same function as does a reflector. The spotlight, or concentrated light, is also useful in emphasizing a particular part of the subject where the general light is poor outdoors. Artificial lights may be used outdoors at night, too, with excellent effect. They should be placed as near the subject as possible without appearing in the picture, since the movie maker must remember that in the open air he will not have the benefit of light reflecting walls and hangings to aid him as indoors. One or two units may be used for illuminating the interior of a car, making a picture inside a tent, staging a camping scene, taking dramatic closeups out of doors at night or producing a sequence which specifies that a character outside the house shall look into a lighted window and so on.

Finally, in the category of unusual and striking lighting effects, there is the flare. In spite of its super brilliant light, this device should not be regarded as a terrifying piece of firework, which may explode at any moment, but rather as a useful adjunct for securing needed light out of doors over a wide area. Of course, one should exercise moderate caution and should not burn a flare in any confined area.

An unusual and beautiful flare shot may be obtained at late twilight when there is just sufficient daylight to render the dim outlines of subjects visible. In this case, the flare will be brighter than the dim twilight and so will record its full effect. The shadowy outlines still to be seen where the light of the flare does not fall will produce a very subtle picture. A flare held in a moving boat, some distance from the shore at this time of day, makes a fine shot, because of its reflection on the quiet water and because the landscape will be still dimly visible.

New shots are always obtainable with planned lighting when the source can be controlled, and experimentation with this form of picture taking is one of the most fascinating branches of cinematography. The results cannot fail to open a new source of screen material that audiences will wonder at and admire.

The spirit of the place

[Continued from page 232]

the surface of the building. An adobe or plaster wall, rightly photographed, will appear as alternate patches of highlights and brilliant shadows, an effect produced by the very slight relief of its surface catching the rays of light. That roughness, which can be produced in no other way, is what artists call "texture." It gives the spectator that feeling of tropical sunshine which is so noticeable in the professional movies of Latin American scenes filmed in Hollywood.

Within the range of possibilities, which vary in each case, an ideal sequence would be something like this: Fade in slowly on old bells, backlighted so that their outline is indicated by a highlight: tilt down to the gardens; follow with a shot of the cloisters; hold for a foot or two. Cut to several closeups taken under the arches, backlighted, framing various peaceful views, with just enough natural action, such as the waters of the fountain, or the feeding of pigeons, extremely close up. Then film a friar, backlighted, walking slowly across the field, reading his breviary. Iris out slowly on a typical object. Iris in again on the exterior, tower or church doors, so lighted that every detail of the architecture is alternately light and shade. "Panoram" slowly to show the arched corridor in front of the Mission; end the panorama on a typical object (fountain, grilled window, doorway), perhaps seen close up through the delicate tracery of a pepper tree. (That is to say, start the panorama on a long shot and end on a big close up, always a very striking effect. The camera angle for this has to be very carefully rehearsed.) Fade out. Fade in again on a group of barefoot Mexican children (fee, 10 cents a head or less) lazily dropping leaves on the waters of the fountain, backlighted, or making water conduits from pumpkin stems. Cut to an aged, black clad woman, strongly side lighted, slowly walking up the church steps. Fade out.

After its Missions, Southern California is noted for its home architecture. Guides can be hired to the homes of movie stars and would be stars, or one can drive about the canyons of Hollywood and Beverly Hills and photograph to one's heart's content. Publicity being as much sought here as privacy elsewhere, there is seldom any objection to the courteous camera user. The studios, be it noted in passing, are rigidly closed to the public. From the outside they look like factories; from the inside they are too vast to afford satisfactory pictures, and they have been done to death, anyhow. Most satisfaction will be found in photographing architectural details in beautiful gardens: carved doorways, palm shaded balconies, rose bedecked arches, tiled fountains, vistas from terraces, patios framed in gnarled evergreen oaks, with mountain backgrounds if possible.

To many who are not native sons of the Golden West, one of the most typical features of Southern California is to be found in the devil may care attire worn by all kinds and conditions of people, at the "drive in" markets, in the residential sections and elsewhere, and the freak advertisements, igloos, pagodas and absurdly shaped service stations. They deserve a special sequence in the tourist's film record.

Of the beaches, pleasant as they may be for recreational purposes, little can be said as regards black and white filming. Were it not for their indigo waters and platinum sands, the coves of Laguna and La Jolla would differ but little from scores of beaches in New England, in Cornwall or on the Riviera. Seldom is the surf as thrilling at Santa Monica as it is all the time at Biarritz. The very vastness of beach expanses is photographically against them. They are best used as backgrounds for some interesting foreground action. The desert, too little known of tourists, lends itself to many striking compositions, but only in early morning or late evening light. In fact, the chief difficulty that has to be contended with in a semi tropical latitude is flat lighting; the remedy lies in choosing one's subjects and one's hours.

Of course each individual will find a multitude of other themes according to his temperament. But no traveler will ever go wrong in asking himself, before filming a subject, "Is it typical? Does the lighting contribute to the desired effect?"

A guide for filter use

[Continued from page 231]

Along with supersensitive film came a new filter—the "X" or green filter. It is made in two densities—"X1" and "X2," requiring an exposure increase on supersensitive of two and four times, respectively. The "X" preceding the number should not be confused with the markings on other filters denoting their factors, such as 2X, which means that an exposure increase of two times will be necessary. The "X1" and "X2" filters are made specifically for filming with supersensitive, but they may be used with regular panchromatic. As the super-

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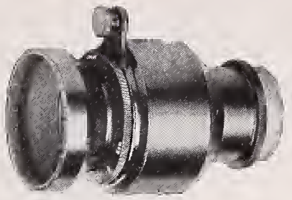

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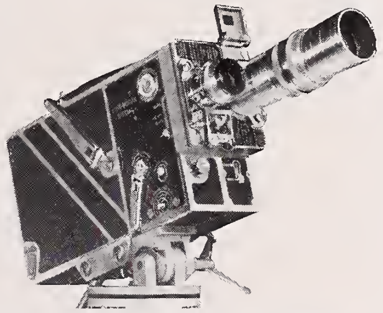

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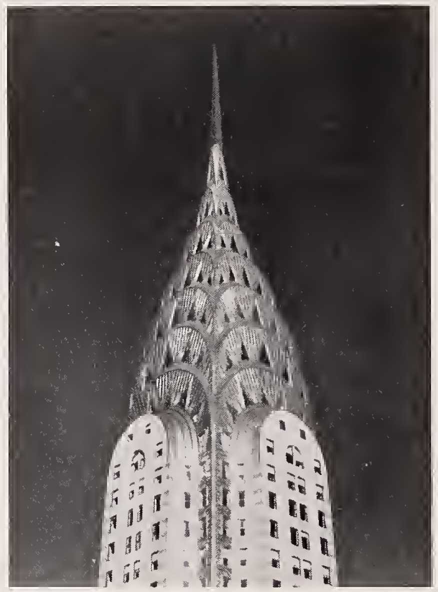
sensitive emulsion is more sensitive to red and less to blue than panchromatic, very good results can be obtained without any filter. Nevertheless, any scenic film will be enhanced greatly by using one of the "X" filters.

Filters should not be employed when taking closeups of people. If it is desirable to reproduce accurately the correct tone values in the clothes that someone is wearing, select supersensitive film, but do not add a filter if the subject's face is to be included in the picture.



Herbert H. Johnson, ACL

Over correction emphasizes buildings against the sky

Any colored object may be reproduced monochromatically in either light or dark tones, whichever will give the most desirable effect on the screen, and filters should be used more freely to produce *tone contrasts*. The movie maker who gives less thought to correct color values and more thought to effective and beautiful tone contrasts will discover a field of photographic beauty that he can manipulate at will.

"Oh! Can't it?"

[Continued from page 236]

with the fish and the water and seaweed that had come aboard with them. My seat on a big codfish was slippery and wet, but I felt well rewarded for the few minutes of damp discomfort when I saw the results.

Three or four hauls are an average day's work, although, when the fish are running well, five or six hauls a day may be made, with the last of them finished by the light of lanterns and flares. Sometimes the men work late into the night, cleaning and icing down the day's catch. It is a beautiful sight to see them working in the glow of this reddish light. Dancing shadows from the windblown flame make a fascinating design, with the brilliant highlights picked out by wet oilskins. The flares gave enough light for a sequence with supersensitive and a fast lens.

With my tripod made fast to the surging deck and an improvised umbrella shielding the lens from the evening mist, I ground out a few choice feet of this dramatic sight and I will be forever grateful for the equipment that made this difficult scene possible.

One fine morning our four dories set out for the second haul in bright sunlight. As they rowed away from the ship I filmed them from a precarious perch atop the fo'mast. A beautiful day it was with a cloudless sky and a light wind from the southwest. But, as each dory left the mother ship, the captain cautioned the men to keep on their designated grounds and to make their hauls fast.

"There's fog coming," he later explained to me, adding that he could smell it. "Watch to the wind'ard. It'll roll in in a couple of hours."

Roll in it did at almost the appointed time. First, little wisps of gray cloud appeared close to the horizon, getting bigger and gathering form as they crept along toward us close to the surface of the water. One of our dories rowed up with a small catch; they had seen the fog coming and decided to quit early. Shortly a second boat came 'longside and unloaded its catch. The fog was settling down upon us in earnest now, and the captain ordered our fog horn to be sounded every three minutes as a direction finder for the two dories that had not yet come back. By this time we could barely see the length of the ship and, between blasts from the horn, everyone listened for a signal from an approaching dory.

Our signals were soon answered by a long "Ahoy!" and the third dory emerged from the gray blanket that enfolded us. As it drew alongside, the man in the stern sang out, "Did Jimmy 'n them show up yet?" He referred to the two men in the fourth boat and, when we said they hadn't returned, he explained that he had been near them and had noticed that they seemed to be having trouble. He added that they had lost one pair of oars and had split the blade of one of the remaining pair.

The captain carefully checked the location of the boat where Perry and his dory mate had last seen it. He gave orders to get under way quickly, placed two men in the bow and one either side of the ship and we started in the direction in which they had pointed.

Every hundred feet or so he shut off the auxiliary motor and sounded the fog horn. The men leaned over the side of the boat as though reaching into that thick grayness for some sound from the missing dory.

Slowly, carefully beating our way in a

zigzag course to cover a wide swath, we pushed forward into that impenetrable gloom. I shall never forget the stern, tense look on the faces of the captain and men as they searched that water. It was a picture, and my camera was beside me under a protecting rubber blanket. But I, too, was watching and listening and, for the moment, I forgot my mission. There were lives at stake. That was the important thing, now. We were sixty miles from land with an increasing wind and a strong tide taking that little boat farther and farther out to sea. There was a storm on its way, too.

About the fiftieth time our motor was quieted, our horn sang out and we listened. From up forward Perry turned around with an excited look on his face. "Sound it again!" he exclaimed, "and then be awful quiet. I think I hear something off that way . . . I did! It's them! They're right over there . . . off our sta'b'd bow . . . keep off a little and go slow." We proceeded a few feet and stopped again.

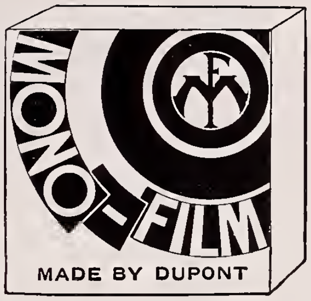
"Ahoy!" we all heard from the direction Perry had indicated.

"Full speed ahead," said the captain, and we headed in the direction from which the welcome sound had come.

The real danger was past now and I remembered my camera. I knew that the dory would show the fishermen's distress signal when we found it—one oar hoisted. I knew that this would make one of those once in a million shots. But that fog was like a gray blanket before my eyes. Inwardly I cursed my obstinacy in rejecting the advice of my photographer friend who recommended special filters for fog. Here was a real fog and a swell picture, and I needed all the help I could get to cut through that blanket. I remembered the warning, "You can't cut through fog with a light filter."

"Maybe—but it's worth trying," said I to myself. I grabbed the filter from my pocket, hastily fastened it in place and ran up to the bow edging my way between the two lookouts.

Suddenly I saw just a black spot in the distance and I started the camera. My hands were shaking with excitement. The outlook seemed hopeless but I mumbled a photographer's prayer and kept the camera running. By this time our motor was off and we were slowly drifting toward the dory. It seemed to me that for a split second a shaft of sunlight broke through the fog and partly illuminated the tiny black spot that I knew was the dory, but I wasn't sure. It just seemed brighter for an instant but it was still just a black speck. The camera ran on. When we were near enough to distinguish the men, they were standing up waving their arms. I wanted that and got it but most of all I wanted the distress situation and I hadn't even seen that. *That*, I remem-



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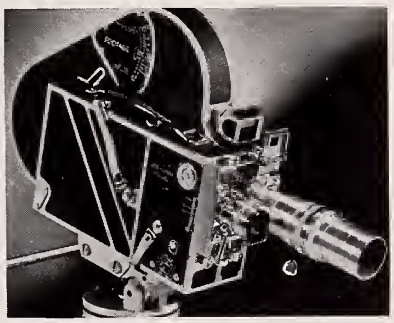

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bered, required cutting through a dense fog and *you can't do that with a 2X filter.*

"Oh! Can't you?" See the illustration on page —. The title is *Distress.*

(*Author's note*: I am indebted deeply to Mr. Sandy Fraser, owner, Captain Henry Rodgerson, master, and to the crew of the *Sch. Melbarlena* for the opportunity to make these pictures.)

Getting the camera ready

[Continued from page 238]

deal to do with the proper operation of the camera. It is essential if correct running speed is to be maintained. On the other hand, if the camera is oiled too often, especially with a cheap grade of oil, there will be a tendency for the mechanism to slow down and, in some cases, to become gummed. Always use a high grade of watch oil for cine cameras. Under normal conditions, oil about once a month, or after every five rolls of film. Most cameras have the oil holes clearly marked so that there should be no trouble in finding the proper places to apply oil. These holes feed the oil to the intermittent, governor, sprockets, drive gears et cetera.

The most important part of the entire mechanism is the intermittent movement. This section of the camera should be oiled cautiously, for it is the mechanism which moves the film over the aperture and holds it in proper position for the exposure. If you stop to consider that, at the normal speed, sixteen separate exposures are made in one second's time, it should be quite obvious that this mechanism should receive special attention. Of course, cameras which move the film at a faster speed than sixteen pictures a second (required for slow motion) need more oiling than ordinarily. Cameras used in a dry atmosphere, and also at the seashore, should be oiled a little more often than under normal conditions.

A few drops of oil on the sprockets and other moving gears that are accessible is recommended but *do not disassemble the mechanism under any condition whatever.* Some may try to do this in order to oil the parts which are encased within the instrument. Leave this section of the camera to the manufacturer. The interiors of cameras are composed of a number of gears and wheels which are set in proper relation to one another. If these are disturbed and not reassembled properly, serious trouble will result. It is good practice to send a movie camera to the manufacturer once every year for a general check over and a thorough factory cleaning and oiling.

A final step is to check the take up and footage meter. To test the take up, run the camera without any film in it and, while it is operating, take hold of the take up spindle and feel if it pulls. If it tends to pull, it is in good working order. If you feel that the speed may be incorrect, it can be checked very easily. Normal speed is sixteen exposures a second and, as there are forty exposures to a foot of film, a foot should run through the camera in two and one half seconds. A test strip of ten feet goes through in twenty five seconds. For cameras capable of being operated at varying film speeds, the proper rate of feeding the film at speeds other than normal can be determined in a similar manner.

Finders have a way of collecting dust and finger marks and it is surprising how much better a view looks through a clean finder. The lens cleaning cloth will do very well and a brush will whisk the dust from the corners. If the camera is leather covered, its appearance will be improved by wiping the case with a leather renovator, and if metal covered, a good rubbing with a cloth which has a very small amount of oil on it will do the trick. The tripod should not be forgotten and, if its joints are a bit stiff or the "panning" and tilting head is of the type which requires oil, now is the best time to take care of it. It is also wise to provide yourself with an extra winding key if your camera includes one which is not an integral part of it. Sometimes one of the camera spools will be lost or damaged, so an extra one will be well worth the space it occupies. The job of getting a camera ready for a trip may seem a troublesome one but it is worth every minute of the time spent. A vacation trip usually represents quite an investment in time and money, and having all the movie equipment in condition to bring back a good record is nothing more than sound insurance.

Out in the backyard

[Continued from page 233]

and closeup shots, with a long stepladder handy for downward angles.

These were mostly bits calling for few "props" other than the garden table and umbrella, a rustic bench, a few chairs and a hammock. One of the star pictures was an ardent swain proposing in a hammock. His facial expressions were explained by cut in shots of a bulldog biting away apparently at the seat of his trousers. He was an amateur actor of some experience so his expressions were capital. The dog was a rank amateur, but a sliver of raw beefsteak securely tied to the underside of the hammock was all that was necessary. He had to chew the string loose before he could get the meat. An old piece of linoleum in the hammock protected the human actor.

A somewhat similar picture by the same pair utilized the garden bench. The opening full shot showed them at opposite ends of the seat. Then the camera was moved to shoot from behind showing only the feet beneath the bench as they came closer and closer. The whole thing ran less than four minutes, and the under bench shots were taken from three different angles.

One novel shot was a daily succession of pictures of a rose bush coming into flower. A post was planted at a proper distance and on this was fastened a flat board on which the camera was placed. Molding was nailed to define the front and both sides, the camera was slipped daily into this recess and a few inches were shot. The result was not as evenly done as the professional cameramen can do it, but was interesting.

Field day was one Saturday when a local dancing teacher brought over her star pupils for an interpretive dance. "Dupes" were given to the teacher who bought her own projector and showed the film to inquiring parents.

All sorts of experiments were made with miniatures formed from tiny houses and figures, mostly bought at the "five and ten," and home painted backgrounds. For this sort of work a cheap kitchen table was used. No effort was made to have the figures act, but railroad trains, "autos" and even steamboats in a pan of water were worked into stories. MOVIE MAKERS has already given very complete instructions about model work.

Last year was such a success that this year the plan is to make a set of diffusers and reflectors, such as were used in the early days of Hollywood, to permit more extensive experiment out of direct sunlight. There will be no long trip this year, either. It's too much fun to play in the backyard.

Following the scenario through

[Continued from page 244]

can now state with confidence just what he wants his cast to do, for he has already gone through their parts. There is nothing so aggravating as to be directed in a hazy fashion by a director whose own ideas of the action are still unformed.

Positive statements, well planned scenes and a minimum of delay build up the morale of the entire group. This does not mean that the scenes should be taken in a hurry, but, from the standpoint of the cast, there is a great difference between rehearsing a bit of action many times until it is perfect and sitting around while the producing staff argues as to what should be done.

After the day's work is over, it is equally as important for the director to go over the whole story in his mind and fit into this story the scenes which were just taken. Many times it will be found that the action as it is recorded on film does not coincide exactly with the action as previously planned, and it may be necessary to revise the next sequence in some way. In other words, constant reviewing and revision are just as important as careful planning and preparation.

There is another advantage in photographing the scenes in their story order. When the first sequence, for example, is returned from the laboratory, the film may be edited as completely as possible before further work is done. This will give an excellent indication of the way in which the photoplay is progressing. It is quite the exception to find that any sequence is wholly satisfactory without taking one or more additional scenes or retakes. It may be found that a conversational title is necessary to make the continuity more smooth, and this will probably necessitate an additional closeup.

Frequently, the action in a scene may be poor or the photography marred by improper exposure, and these facts are not discovered until the film is returned. Just as often, a jump in the continuity of the action is discovered after a sequence is edited, and one or two additional scenes may be needed to patch up the story.

For any of these reasons, it is desirable to take the additional scenes as soon as possible in order to reduce discrepancies to a minimum. If this program is followed, the picture will practically be edited by the time the last scene is taken.

Edit and reedit until the picture is as perfect as possible. Forget the script now, and consider only the scenes at hand. A photoplay is never a rigid affair. A last minute change in the order of scenes may improve the story. The tempo may be changed by eliminating "dead ends" of scenes, that is, bits of unimportant action, or by cutting back and forth from one scene to another. Wonders may be accomplished in the cutting room, but only with good material, and the quality of the material is dependent upon careful, methodical, premeditated procedures on location.

The clinic

[Continued from page 234]

without the bright spot which produces halation and lens flare. If the sun can be observed with the naked eye without undue strain, chances are that an opening of *f*/16 and a 4X filter will give a very pleasant moonlight effect. If the light seems to be very bright, perhaps a deep red filter will be best. The most important consideration is to avoid lens flare caused by pointing the camera directly at a very brilliant sun. If the sun is set-

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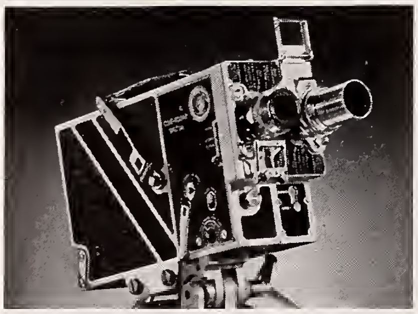

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ting over a body of water and is somewhat veiled by clouds, although casting a bright path along the water, a red filter and small stop will give a beautiful moonlight scene.

Tophet titles ■ Titles with letters that give off clouds of smoke but no flames may supply just the needed touch for films of quasi active volcanos, hot springs or, for that matter, the city streets during the summer. A hot weather film with a smoking main title will make the audience feel the mood of the picture very acutely. They are easy to make when the secret is known. Cut the letters from felt and paste them on the background with waterproof adhesive. Just before the title is to be made, moisten the letters with a dilute solution of muriatic acid. After a few seconds, slide a pan of what is known to druggists as "stronger water of ammonia" under the letters so that the fumes will rise to produce clouds of vaporous smoke. It goes without saying that the titles should be made out of doors or in a well ventilated room.—*Epes W. Sargent, ACL.*

A Haven in the
SOUTH

The travel title background on page 230 lettered by Ralph R. Eno, ACL, as example

Single frames ■ From Lloyd Thompson, ACL, comes the suggestion to remove film emulsion with emery boards when splicing. The ordinary emery board, which may be purchased at any drug store, need only be clipped at an angle for the purpose. ■ In order to make India ink lettering adhere to film cans, George W. Cushman, ACL, rubs the can with a pencil eraser before doing the lettering. ■ If, sometime, you need a low flood light and are without the required equipment, try the stunt proposed by Edwin C. Rosenberg, ACL. Unscrew the coil unit of an electric heater and put a Photoflood lamp in its place. ■ Low cost and easier operation are the features of the method for making cine enlargements advanced by Leon Hartman. He makes a contact negative by placing the 16mm. film in a printing frame with a piece of 35mm. positive stock. When this is developed it may be used in any enlarger.

Summer filters ■ Now that the season which brings the best light for movie making is at hand, amateurs who have not used filters already will consider equipping their cameras with facilities for them. In most cases the manufacturer of the camera has designed special filters. If there is no special line of filters for your camera, do not assume that they cannot be used but write to the Technical Department of the League stating the type of camera and what filters you wish to get. Various holders are available and there is a wide variety of filters. It is well to remember that some sort of filter is absolutely necessary if supersensitive film is to be used under very bright conditions, such as at the beach or on the water.

If you are planning a filming trip this summer or are going to make a picture for business or pleasure, write to the technical consultant and outline your requirements. He is eager to help you and may save you annoyance and waste of film.

More about sound film ■ How can photographic variations on a transparent film produce audible sound? The transfer from sound to light and back to sound again in the projection, or reproduction, is effected through a combination of photographic and electrical principles. The sound is produced first as air vibrations; these affect the microphone in such a way that the disturbances formed in the air are translated accurately into electrical impulses. These impulses are amplified to such a point that they can be made to control the amount of light which reaches the film on a narrow band at its edge which is called the sound track. The film is then developed or reversed, leaving a photographic record of these variations. In projection, the sound track is drawn past a small, brightly illuminated slit. After passing through the film, the light from this slit falls on a light sensitive cell, which is capable of transforming light variations into electrical energy. Naturally, the sound track on the film constantly varies the amount of light that reaches the photo electric (p. e.) cell, so that the output of this cell varies in direct proportion to the photographic record of the original sound vibrations. The output of the p. e. cell is greatly amplified and used to actuate or control a loud speaker. Thus, the original sound is reproduced. However, it's all not quite so simple as it seems, the chief problem being to secure uniform speed of the film past the sound head, or sound recording portion of the mechanism. That sound on film has been successfully produced in 16mm. is indeed a tribute to the accuracy and precision of commercial electrical and mechanical apparatus. In the meantime, the number of subjects available in sound on film libraries in 16mm. is increasing. ■ The appearance of a workable, sound on film recording camera for 16mm. at a moderate price has yet to be announced commercially. At a recent convention, held by the Society of Motion Picture Engineers in New York City, a company well known in the radio field demonstrated an advance model of such a camera. But it is not now known how soon an instrument of this type will be placed on the market. In the meantime, the sound on film projector is an accomplished fact, having been announced by the RCA-Victor, Bell & Howell and Victor Animatograph companies.—*R. C. Holslag, ACL.*

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ APEX FILMS, INC., New York City. A list of Apex Featurettes is available to those who request it. Comedies, cartoons and Westerns are included.

■ BELL & HOWELL CO., Chicago, Ill. Among the subjects in the extensive Filmo library are many travel and adventure films from *Glimpses of Greenland* to *Whaling in the South Pacific.*

■ EASTMAN KODAK CO., Rochester, N. Y. Cinegraphs are offered in both 16mm. and 8mm. widths. Many of the popular professional feature subjects have been reduced to both sizes.

■ HARRY'S CAMERA SHOP, New York City. A wide selection of features, comedies, cartoons, travelogs and educationals comprise this library.

■ HOLLYWOOD FILM ENTERPRISES, INC., Hollywood, Calif. An announcement this month states that Mickey Mouse and Silly Symphonies are available to users of 8mm. equipment. Complete catalogs of all Cine Art films covering both 8mm. and 16mm. will be sent on request.

■ KODASCOPE LIBRARIES, INC., New York City. *I Do*, two reels, features Harold Lloyd in a comedy involving two mischievous children and a probable housebreaker. *Misfit Sailor*, with Billy Dooley, pictures the trials and tribulations of a sailor ashore.

■ MANHATTAN FILM RENTAL LIBRARY, Brooklyn, N. Y. A wide variety of 16mm. subjects are available for rental or sale.

■ MOGULL BROS., New York City. Entertainment, educational and travel films are offered on 16mm. silent or sound on disc. A complete catalog listing synopses of each film is available.

■ J. NAVILIO, Brooklyn, N. Y. A library of 600 silent and sound on disc films contains sports, comedies, cartoons, travelogs and dramas. A catalog will be sent for a small charge.

■ NEWMAN'S CAMERA SHOP, New York City. A film rental library is maintained by this Metropolitan dealer.

■ WESTWOOD CINEMA STUDIOS, San Francisco, Calif. Owners of 9.5mm. equipment will be glad to know that library films are available from this distributor in 30, 60 and 300 ft. lengths.

■ WILLOUGHBYS, New York City. Good sport and feature length films are offered for rental or sale.

Annual meeting of the league

At the annual meeting of the Amateur Cinema League, held in New York City, May 10, in its new offices, a new system was inaugurated by which directors were chosen for one year, two year and three year terms, following a change in the by laws of the organization effected in 1932. C. R. Dooley, W. E. Kidder and T. A. Willard were elected as directors for the one year term, Mrs. L. S. Galvin, Lee F. Hanmer and Floyd L. Vanderpoel for the two year term and Hiram Percy Maxim, Stephen F. Voorhees, A. A. Hebert and Roy W. Winton for the three year term. Reports of League officers and officials were read, indicating that, during the period of business depression, the organization had prospered financially, had increased its services to members—notably through the publication of "Making Better Movies"—had served more clubs and in greater detail and had brought about the introduction of several new methods and pieces of equipment for amateur movie making.

At the annual meeting of the Board of Directors, held at the conclusion of the annual members' meeting, there were reelected as officers of the League, Hiram Percy Maxim, President, Stephen F. Voorhees, vicepresident, A. A. Hebert, treasurer, and Roy W. Winton, managing director and secretary. The executive committee of the League consisting of the officers and Lee F. Hanmer, was reappointed.

About twenty members were present in person at the meeting and close to 1,000 were represented by proxies. Through the courtesy of the Bell & Howell Company and Fred M. Hall, its Eastern representative, a demonstration was offered after the meeting of the Bell & Howell sound on film projection system. There were also shown what were very likely the first sound on film recordings made by an amateur, the work of Russell C. Holslag, ACL, advertising manager of MOVIE MAKERS. The League's fully equipped, new projection room was used for this purpose.

Amateur clubs

[Continued from page 239]

reel, *Filter Tests*, supplied by the Eastman Kodak Company, and Russell Plank addressed the club on lenses and their correct uses.

First for Fine Arts ■ Three productions of the Boston Cinamateur Club were presented recently in the first program of amateur films ever to be screened in the Fine Arts Theatre, in Boston, Mass. They were *Pipe Dreams*, by J. Dephoure, ACL, and E. Atkins, ACL; *What Price Dirty Dishes*, by L. Green; *Can Do the Magician*, by R. McGowan. A semi synchronized musical accompaniment was prepared by the theatre management to go with these pictures. Members of the Boston club, following their success of last year in recording the eclipse, have worked together to compile an unusually complete and thrilling record of the Boston Athletic Association annual twenty six mile marathon from Ashland to the Hub city. Special arrangements placed the club cameramen in official

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cars and in newsreel positions along the course, privileges which are more often granted to group ventures of this kind than to the individual amateur. Boston club headquarters are now in the Hotel Lenox, where meetings are held weekly on Monday evenings.

The Bridgeport Amateur Cinema Club working on "Easy Money"

In production ■ In Bridgeport, Conn., the Amateur Cinema Club is moving forward in the production of *Easy Money*, under the leadership of Kenneth Goodsell, ACL, chairman. Other activities at program meetings have been a screening of travel films of Honduras by Leslie Fairchild; the presentation of *Making Sprague Meters*, an industrial film by Mr. Fairchild; a discussion of titling layouts by Jesse Bean, art professor in Bridgeport schools. James Brown is now serving the club as president, with Clemens Klofkorn as secretary.

New York news ■ *Little Geezer* and *Tarzan Jr.*, made available through the Club Department of the League, were the featured films at a recent meeting of the Metropolitan Motion Picture Club, in New York City. Among the members' films screened were *The Lake Trail*, by William Halstead; *West Indies Travel*, by Sidney Moritz, ACL; *Trumpeter Swan* and *Clapper Rail*, by Dr. Frank R. Oastler, ACL. The contest for club films, recently announced in *The Closeup*, the New York group's monthly news letter, has now been postponed until the fall, to give an opportunity for the summer's filming to be included. *The Closeup*, it should be mentioned, is a fine example of inexpensive but attractive club bulletin, carried on under the editorship of Annette C. Decker, ACL, with the assistance of Robert M. Coles, ACL.

At Hartford ■ Unusually fine pictures from the cameras of League members and MOVIE MAKERS' authors were screened at a late meeting of the Hartford Amateur Motion Picture Club, under the leadership of Hiram Percy Maxim, ACL, club and League President. They included *Rainbow Trails* and *The River of the Sea-Run Rainbow*, by Rexford W. Barton, ACL; *Fly Tying* and *Salmon Fishing on the Medway*, by Clara L. and Niels-Eske Brock, ACL; *Washington Cherry Blossoms*, by Olin Potter Geer, ACL.

Wild west ■ *Came The Dawn* is the title of a western satire now in production by the Floradan Cinema Club, under the direction of Melvin Z. Willing, ACL, in Brooklyn, N. Y., club president. Other officers include Seymour Z. Willing, vicepresident; Roslyn Levine, secretary; Oscar J. Cohen, treasurer.

Lighting ■ Through the cooperation of the Electrical Association of Philadelphia, members of the Cinema League of that city inspected at a recent gathering a comprehensive lighting exhibition, which included the set being used in the production of the club's sound film, *To Om by Omnibus*. Following this tour of inspection, a test engineer of the Westinghouse Lamp Company addressed the club on the fundamentals of motion picture lighting, demonstrating various types of light units and lighting effects which might be obtained. At a later gathering the Cinema League reviewed the professional picture, *Tabu*, as an example of the fine motion picture.

British amateurs

At Newcastle ■ Unusually successful programs and activities have marked the spring meetings of the Newcastle and District A. C. A., according to the detailed reports of secretary H. Wood. In a competition for members' films, for which Mrs. R. Longhurst presented two silver cups, the following productions were selected by the judges: in the 16mm. division, first award to *Down South*, by James Cameron; second award to *The Wood Cutter's Children*, by Mrs. Longhurst; in the 9mm. division, first award to *A Tidy Business*, by A. S. Wilson, ACL. At the annual meeting the club's completed productions were given a premier screening. These were *Double or Quits*, directed by Elsie Taylor and G. B. Howarth, from a story by Janet M. Cameron, and photographed by L. Bonser, E. Younger, ACL, and Allan Hoag, with Mary Gardner, Peggy Forster, W. H. Tough, R. Reay and T. E. Preston in the cast; *Revenge Is Sweet*, directed by Doris Graham and Mr. Preston, from a story by Miss Graham and J. Cameron, jr., photographed by Mr. Wilson and G. G. Cranston, with Ruby Burns, Mary Thompson, Miss Forster, Mr. Tough, J. Walton and J. E. White, ACL, in the cast. *Double or Quits* was given a further presentation at the association's three nights' public show, opened by Major General Sir R. A. Kerr Montgomery, K.C.M.G., C.B., D.S.O., on a program which included members' scenic and interest films as well as a composite club newsreel of the district.

Bolton busy ■ More than fifty records were used in scoring the five films presented by the Bolton Amateur Cine Association in their recent, highly successful public exhibition, which, scheduled for four nights, was carried over to five by popular demand. A distinguished program of amateur films, which included *Night Scene*, by H. R. Hughes and G. Collyer; *Fall*, by Mr. Hughes; *Resthaven Cottage*, by Ace Movies, Streatham; *The Fall of the House of Usher*, from the Club Film Library of the Amateur Cinema League, was climaxed by the premier screening of *Some There Are*, Bolton's current feature production. Directed by A. V. Booth, the technical staff for this film included W. Warburton and S. C. Steele, ACL, photography; P. C. Smethurst, lighting; A. Wild, continuity; C. Aspinall, makeup; George N. Booth, ACL, film editor. In the cast were Marjorie Andrews, Lavinia Bowe, Eileen King, Brenda Tyldesley, Mr. Booth, Reginald Hamer, Harry Barnes, Frederick Allen and Bernard Whitaker

FREE FILMS ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *The Sentinel*, one reel, 16mm. and 35mm., reviewed through the courtesy of Ray-Bell Films, Inc., shows the wonders of Pike's Peak that may be seen by going up a cog road and returning by automobile. It was produced for Modern Woodmen of America and is available for group screening only.

■ *Ties of Steel*, one reel, 16mm. and 35mm., features the conversion of scrapped steel rails into railroad ties by the automatic arc welding machine; the obvious economy is well exemplified. This film is reviewed through the courtesy of the General Electric Company and its distribution is limited to groups.

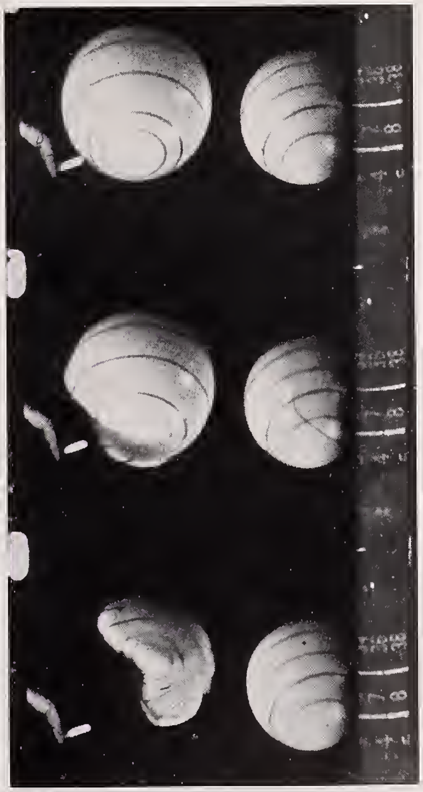
■ *One-Point Landings*, one reel, 16mm., reviewed through the courtesy of Goodyear Tire and Rubber Company, is described as being one of the most unorthodox records of airplane landing and takeoff performances. Here one may see startling bounces, ground loops and landings on one wheel, all possible because of special balloon tires and airplane brakes. Made originally for pilots and operators, this film, however, has strong appeal for the layman.

News of the industry

[Continued from page 240]

"blimp" model may be added to the sound on film line. The projector speed may be altered to run silent film at the regular rate. ■ Late Victor news carries the intelligence that a reverse takeup will be an incorporated feature on all Model 5 Victor cameras henceforth. This will mean that the normal feed spindle will act as a takeup when the hand crank is turned backward. Lap dissolve and double exposure work are thus easily possible. The alteration is also available to present Victor owners.

Filmo 70-E ■ A sturdy, new camera — the Model 70-E — well worthy of taking its place in the famous Bell & Howell line has been announced. The new Filmo is provided with a single lens, the fast Cooke 1" *f*/1.5. This objective, of course, is interchangeable with any other lens of standard thread mount. The camera has 8, 16, 24 and 64 speeds as well as the same basic mechanism and case design that marks this line. The firm offers to en-



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Our customers re-order — this our best recommendation. Write for samples and prices. Special offer during June, 5 eight word titles, $1.00. Regular price, $1.25. Includes free end title.

EQUIPMENT FOR SALE

70-D B&H Filmo Camera with 3 Cooke lenses—20mm. *f*/3.5; 1" *f*/1.8; 3" *f*/4.5—and Kodacolor filters. Mayfair case. Cost $396; price $260. Also Ciné-Kodak A with auxiliary title lens and titling board, price $40. Ampro Deluxe Projector, 400 watt, Kodacolor lens, $125.

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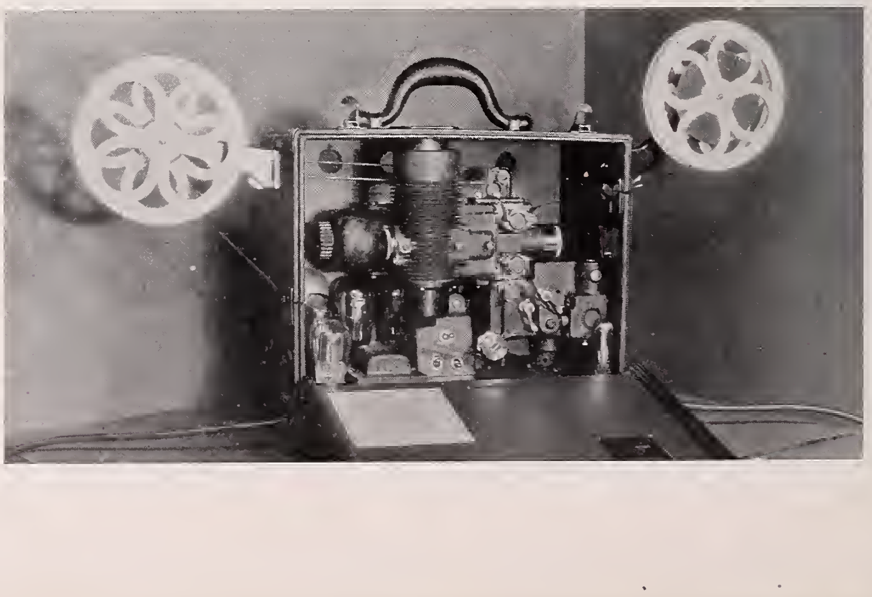
grave the possessor's name upon the camera door without charge if the camera is sent to the home office, 1801 Larchmont Ave., Chicago.

New projector ■ The Bell & Howell Company in Chicago recently introduced a new Filmo projector, the Model R, which is equipped with such features as 500 watt illumination, an automatic power rewind, a reverse switch, a clutch for still projection and a manual framer, yet selling in the moderate price range. While a 500 watt, 110 volt lamp is provided for the new projector, several other lamps of lower power may be used if less illumination is desired. The Model R without the case, clutch and reverse switch may be purchased at a lower price.

M reduced ■ The price of the Ciné-Kodak Model M, that popular camera with the $f/3.5$ fixed focus objective, has now been reduced to $50. The new price includes camera, handy carrying case and closeup lens attachment. This reduction in price will help to bring an increasing number of users into the 16mm. field.

Cine Art ■ Purchasers of Cine Art films may be assured of getting the genuine Cine Art product by purchasing only films which have the words "Cine Art" perforated in the main titles. Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood, Calif., have developed this method of protecting the customer against illegally duplicated prints.

Jottings ■ A new 16mm. title service has been introduced by the Capital Film Service, 904 Twelfth St., N.W., Washington, D. C. Printed titles with a number of special backgrounds and animated designs are featured. ■ The Westminster Photographic Exchange, with headquarters at 62 Picadilly, London, W.C.1, announces opening a new branch at 24 Charing Cross Road, London, W.C.2. Amateurs will find a fully equipped store ready to serve their movie needs. ■ Agfa Ansco Corporation of Binghamton, N. Y., announce the resignation of Walter H. Carson, vicepresident. Mr. Carson has been engaged by American financial interests to investigate a new color process which has been developed in Europe. The New York office of Agfa has been moved to 245 W. 55th St., New York City. ■ The laboratory of George W. Colburn in Chicago is now located in its new home at 700 N. Washtenaw Ave., Chicago, Ill. Mr. Colburn does all kinds of special motion picture printing. ■ The Eastman Teaching Films, Rochester, N. Y., have made a thirty percent reduction in prices of 16mm. educational films. Widespread acceptance and greater production is said to be responsible for the reduction. ■ Harry Mendelwager, formerly at 820 Eighth Avenue, is now with Harry's Camera Exchange, 317 W. 50th St., New York City. A complete line of 16mm. equipment will be carried and, in addition, a rental and exchange service for library films will be conducted. ■ The spring number of Filmo Topics recently made its appearance with its usual, attractive makeup and several interesting articles on amateur movie making. Camera owners who are interested may obtain a copy by writing to the Bell & Howell Company in Chicago. ■ At the recent Golf Manufacturer's Show in Chicago, the Stewart-Warner projector was used to show slow motion golf movies to the visitors. ■ A copy of *Kodak Holiday Magazine* for summer, 1933, has reached the League office. This interesting and lively periodical is published by Kodak, Ltd. in London. England. A large number of fine pictures and articles on vacation photography make up the contents. ■ Newman's Camera Exchange, formerly at 1197 Sixth Avenue, New York City, has moved to a new location directly across the street at 1192 Sixth Avenue. Mr. Newman has had wide experience in the photographic trade, and the store is well stocked.



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Nogales: A. W. Lohn, 309 Morley Ave.
Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: William M. Dennis, 36 E. Pennington St..
T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co.., 2515 Bancroft Way.
Harold L. Hock, c/o J. F. Hink & Son, Shattuck & Kittredge.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Crescent News Co., Box 463 Arcade Sta.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Natick Book Store, 104 W. First St.
B. B. Nichols, Inc., 731 S. Hope St.
Peterson's Camera Exchange, 356 S. Broadway.
Smith News Co., P. O. Box 573, Arcade Station.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Thos. B. White, 663 N. Western Ave.
Wilke's Cigar Stand, 122 E. 7th St., Transportation Bldg.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Richard Fromm Photographic Service, 965 S. Fair Oaks Ave.
Harold A. Parker Studio, 576 E. Colorado St.
C. H. Pease, 49 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Luis Obispo: Mathews & Carpenter (Rexall Drug Store), 839 Higuera St.
San Rafael: Webb & Rogers, 4th and B Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St..
J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St.
Central Camera Co.., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
Madison: Lorenz Film Productions, 615 E. Main St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
Newtonville: Newton Photo Shop, 92 Bower St.
Salem: Pitman Homovie, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Clark Cine-Service, Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co.., 218 Alameda Rd.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
"Hyatts" Supply Co., 813 Locust St.

MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., N. 5th St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley & Carroll St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
New York Band Instrument Co., 1225 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lembke, Inc., 7 E. 48th St.
G. N. Garcia, Inc., 48 E. 46th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Ideal Importing Co., Inc., 1503 Third Ave.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-25 W. 37th St.
Meta Photo Supply Co., 126 Liberty Ave.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS., ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA SHOP, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Shapiro Sporting Goods Co., 90 Broadway.
Owego: Liberty Photo Co., 34 Lake St.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co. (Baker Art Gallery), 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Younger's News Store, 7 W. Broad St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Sidney: Jos. L. Wachsmith, cor. Main & Poplar Sts.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway
Stevenson News Stand, 108 N. Broadway
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, Cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movies Studio, 20th & Chestnut Sts., N. E. Cor.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: Kagen's, 641 Penn St.
Scranton: Houser's, 133 N. Main Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Plankinton Arcade News Stand.
Racine: Photo-Crafts Shop, 526 College Ave.
Sheboygan: A. E. Winscher Co., 720 N. Y. Ave.
Superior: Greenfield Photo Supply Co., 1304 Tower Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winkler: John J. Braun, Box 230.
Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. I: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A. Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
Paris 9e: Photo-Plait, 35-39 Rue Lafayette.
Paris 13: Amateur Cine Photo Selection, Establs. J. Chotard, 20-22 Rue Bobillot.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Peisterstraat.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cikkek Uzlete, Varoshaz U.4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Central News Co., "La Nacional" Bldg., Avenida, Juarez Num. 4.
Kodak Mexicana, Ltd., Independencia 37.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Proni Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

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Harold Lloyd and his charming wife are unwilling hosts to their baby niece and nephew—both little terrors—and their sleeplessness is further aggravated by a probable desperate housebreaker. Laugh yourself sick over these two reels.

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Book reviews

In German ■ *Filmentwurf, Filmregie, Filmschnitt*, by Alex Strasser, 160 pages. Price RM. 5.30. Published by Wilhelm Knapp, Halle (Saale), Germany. This is a cleverly arranged and written little handbook, covering direction, planning and cutting amateur film, and will interest keenly those amateurs who read German. It mainly discusses the source material, determining the theme and planning the picture after the theme has been evolved. Some of the chapter titles are as follows: *Is Filming Easy?, Cinematic Material, How a Film Idea Takes Form, The Art and Technique of Film Cutting*. There are illustrations, many of them exceedingly clever graphic representations of ideas.—*R. C. H.*

Cosmic ■ *Life's Place in the Cosmos*, by Hiram Percy Maxim, 177 pages, price $2.50. Published by D. Appleton and Company, New York and London. Members of the Amateur Cinema League, having had a closer view of their President, have realized for some time what Mr. Maxim's first book makes clear to everybody, which is that this leader of the second generation of a great family of pioneers in the physical realm possesses a first class speculative mind. The author approaches a problem and a field for human thinking that have fixed the attention of philosophers for hundreds of years with an excellent equipment, which consists, interestingly enough, of important liberations from fixed viewpoints that too often vitiate the statements of current thinkers. Mr. Maxim is not hampered by the dryness and subservience to technical location of the research reporter; he has none of the emphatic recognition and exhibition of facts or hypotheses that are sure fire "shockers" for a "best seller"; he is not trying to hammer any preconceived social theory into the minds of his readers, using cosmic speculation as a vehicle. He is a trained scientist who has made time to stop and think about what he has seen and learned.

The new book of the League's President examines all of the evidence that we have concerning the cosmos, working outward from the Earth in a very successful effort to provide a cosmic guide book for speculative travel. He then returns to our own planet and rehearses the findings of scientists about the origin of life. Lastly he again considers cosmic territory and presents his conclusions about life and its future everywhere. Upon this scientific skeleton Mr. Maxim has erected a philosophic entity that is first of all very readable and absorbingly informative to those whose data upon cosmic matters are of the average. The qualities in this book which give great promise of future writings from Mr. Maxim are a dignity and good taste, particularly in controversial matters such as a divine plan for life, the doctrine of evolution, man's special destiny and other things involving human emotion; a sense of the absurd, which lights up pages that might, otherwise, be dull; finally and most important, a reverence and a pathos, both of which manage to bring to *Life's Place in the Cosmos* a certain austerity and literary authority which link the writer to the great tradition of English prose. It is to be hoped that Mr. Maxim will continue this type of philosophic utterance.—*R. W. W.*

Church films ■ *Screen and Projector in Christian Education*, by H. Paul Janes, ACL, 160 pages. Price $1.00. Published by Presbyterian Board of Christian Education, 830 Witherspoon Bldg., Philadelphia, Pa. Mr. Janes's book ought to be read by every leader in religious education. The motion picture has become a potent educational factor in life; the school recognizes the value of visual aids. The church, too, if it would improve its programs and hold the interest of youth, must use this medium.

Mr. Janes's book presupposes no knowledge of the use of visual aids on the part of the reader; the material is presented in such clear and simple form that it could be used as a guide by one who had no previous experience with movie equipment or planning movie programs. He takes into account the financial limitations of many churches and outlines plans requiring the minimum of equipment, showing how it can be increased as circumstances permit.—*Martha L. Denison. ACL.*

News stills ■ *News Photography*, by Jack Price, 165 pages. Price $2.00. Published by Industries Publishing Co., New York, N. Y. Mr. Price, formerly chief photographer of the *New York World*, brings to the amateur a most interesting discussion of the methods employed by press cameramen. Although written about the still field, some of the suggestions can be used by movie makers who are filming newsreels. The book tells of the tricks of the trade and of the difficult art of getting "impossible" news photographs. A long and colorful career as one of the country's foremost news cameramen has enabled the author to draw from a rich mine of experience.—*F. G. B.*

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Ciné-Kodak M and carrying case are finished in black genuine leather with nickel plated metal fittings.

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Here, unquestionably, is the 16-mm. camera for those willing to do without Kodacolor, and the lens versatility of Ciné-Kodak, Model K. With the "M," every foot of film should result in fine movies from the start.

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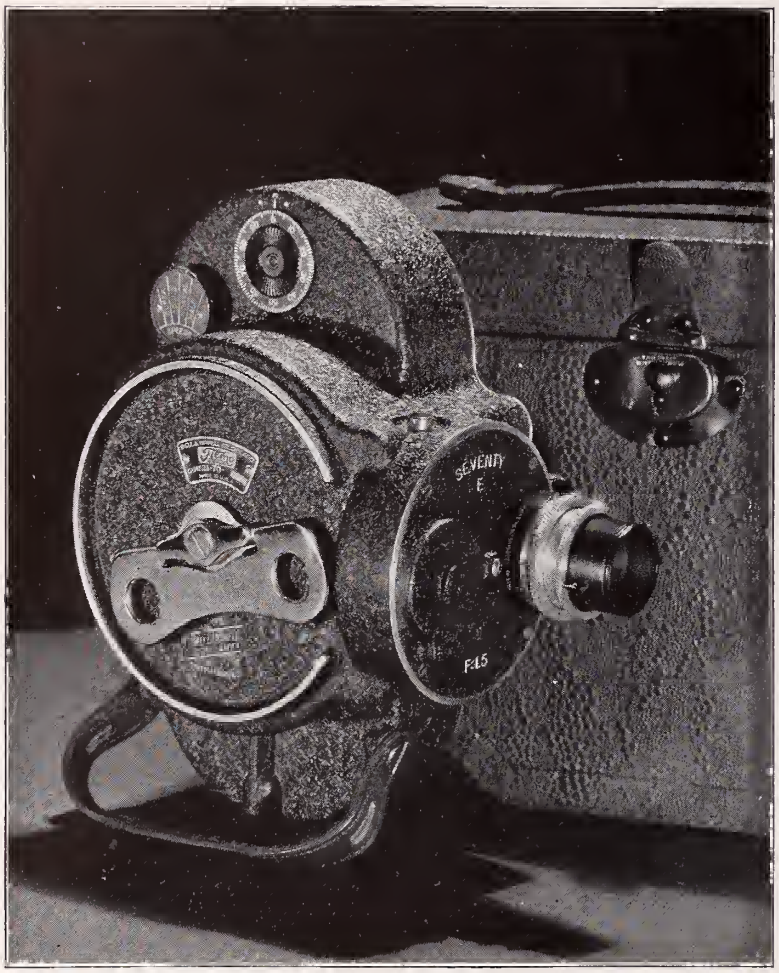
Consider Ciné-Kodak M as a gift to the season's brides and graduates. Certainly you can give them nothing costing less that they will appreciate more. And the "M," too, makes an ideal second camera in families with beginners in the sport of movie making.

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, Rochester, New York

Printed by WNU, New York

New FILMO 70-E—*A moderately priced all-purpose movie camera*



F 1.5 lens and 216° shutter give it 650% of the speed of ordinary F 3.5 cameras. Four film speeds add to its versatility. The smart new finish is distinctive. The Bell & Howell name plate assures quality.

THE new Filmo 70-E 16 mm. personal movie camera, though moderately priced, will do superbly the things most amateurs commonly want a camera to do.

Its fine, fast Cooke 1-inch F 1.5 lens, aided by the 216° shutter opening, permits taking pictures indoors with a minimum of light, or outdoors at super speed even in poor light. The F 1.5 lens is fine for Kodacolor, too. And of course it is instantly interchangeable with other special purpose lenses.

Four film speeds, half (8), normal (16), sound (24), and super (64) speed, controlled by a precisely accurate governor, give useful versatility. Half speed snaps up sluggish action, gives double the exposure when the light is very weak. Sound speed is for films to be synchronized with sound, and for pams and scenes from moving automobiles or trains. Super speed gives beautiful slow-motion action studies.

Above all, Filmo 70-E is a Bell & Howell product, a finest quality camera of time-tried basic design, one which can be depended upon to reflect its fineness in the perfection of its pictures.

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Send the door of your new Filmo 70-E Camera to Bell & Howell, Chicago, and also your signature (not more than 2½ inches long and 1 inch high) on a slip of paper. We'll engrave your signature permanently into the metal.

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Other Filmo Cameras, $92 and up. Filmo Projectors, $135 and up. Bell & Howell pays the Federal tax on all Filmos

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(New York, Hollywood, London [B & H Co., Ltd.] Est. 1907)

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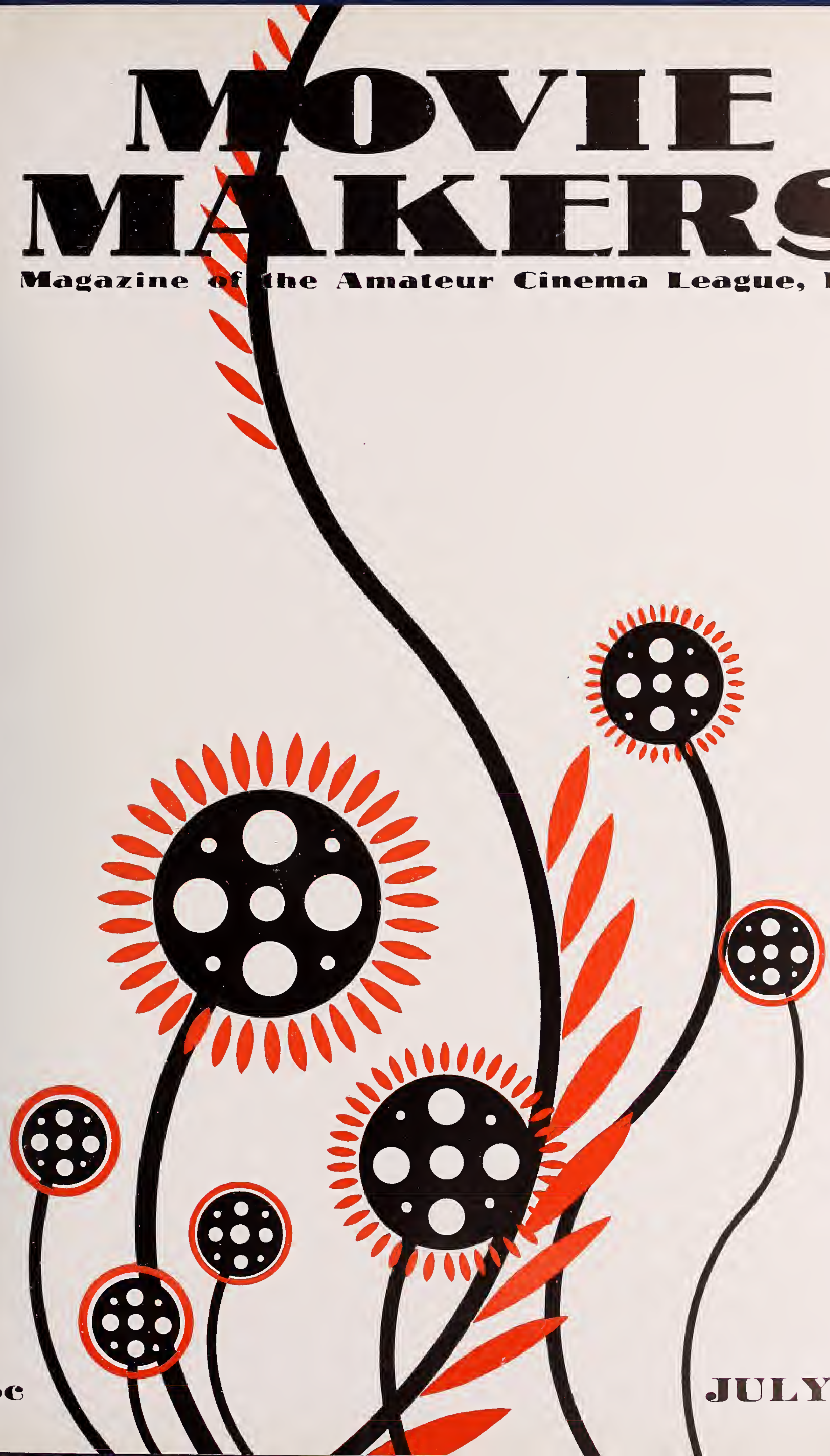

25c

JULY, 1933

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"MAKING BETTER MOVIES" is the only book ever written that explains amateur movie making from the amateur's own viewpoint, that takes him from where he is to where he would like to be by the same set of progressions that he would use by the "trial and error" method, but without the expensive and irritating failures that are an inevitable accompaniment of his trying to "go it alone" without AMATEUR CINEMA LEAGUE aid.

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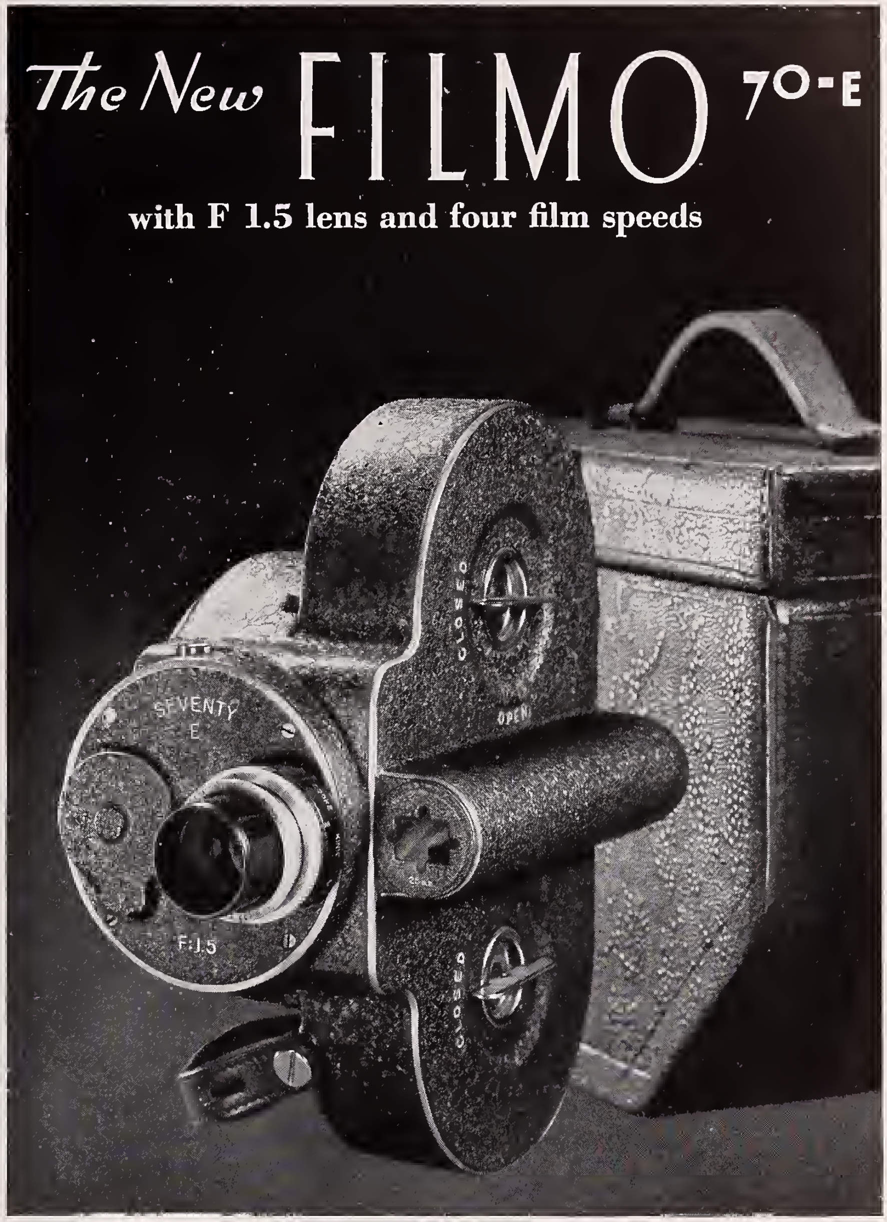

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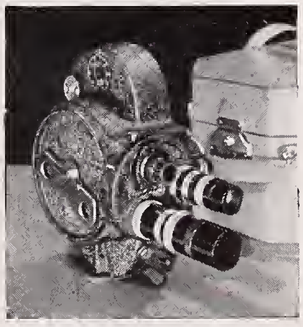

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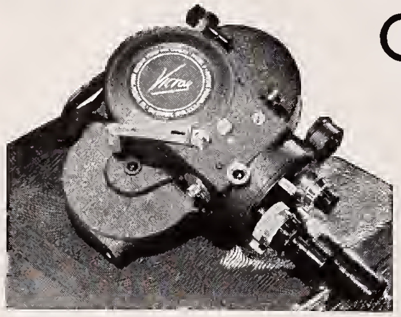

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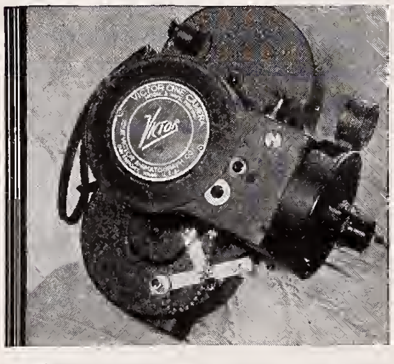

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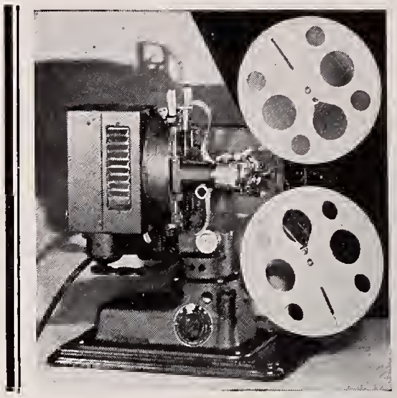

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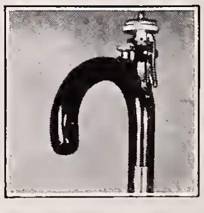

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

H. Armstrong Roberts

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ARTHUR L. GALE

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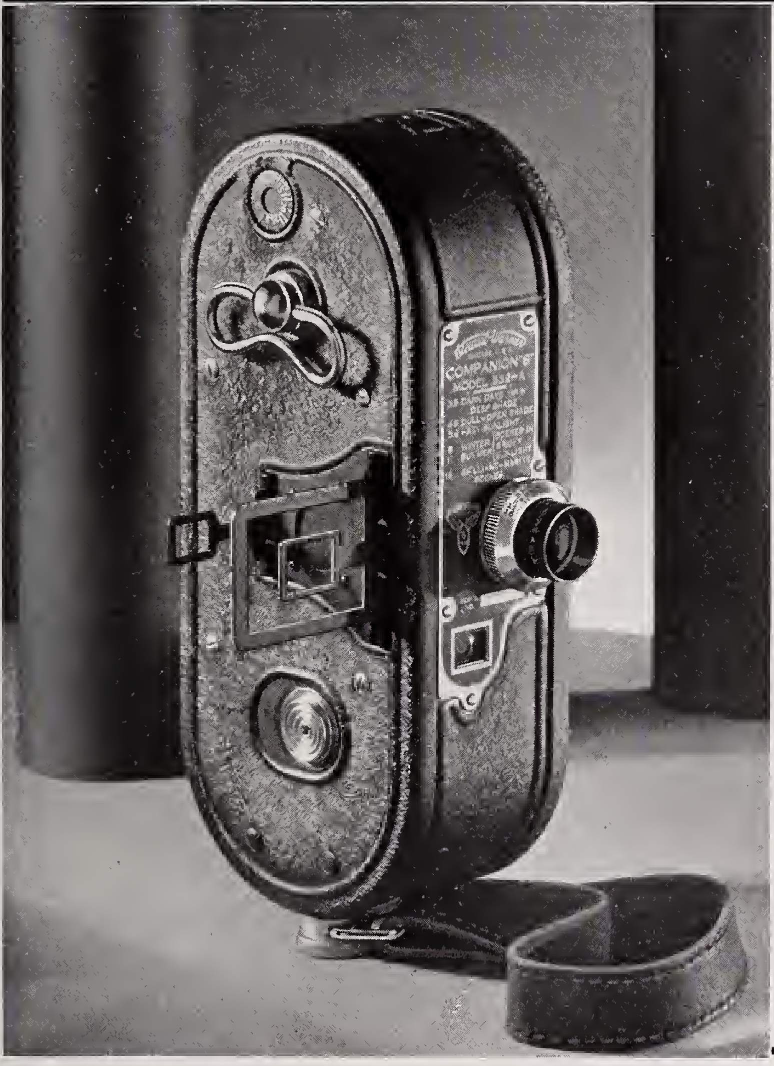

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Cooperation

FROM all present indications, it is a reasonable assumption that the major features of the Industrial Recovery Bill, now before the United States Congress, will be enacted into law, and that with a fair degree of promptness. Upon this measure, as the complement to the recently enacted Farm Bill, the administration of the United States places great dependence in its effort to rise from the financial depression. While opposition has developed to many features of this legisation, enough important groups, such as industrial management and organized labor, favor certain of its components to indicate the ultimate passage of some kind of measure designed to raise wages, shorten hours and stabilize commodity prices.

Amateur movie makers may, therefore, expect that prices of film and equipment will, if this bill passes, be subject to less variation than in the recent past. Price differences, according to localities, should be ironed out under the pressure of a national system; bargains, resulting from special purchases by retailers of overstocks or older models, might come under the control of governmentally validated trade agreements. The prices listed by manufacturers are likely to rise only if general business conditions and a shortage of supply to meet a growing demand bring this about.

Unthinking buyers will, of course, make much outcry against any curtailing of the advantages that they have had because of the general disorganization of all industry and they will place their personal interest as more important than any form of industrial stabilization. Reflective personal filmers will realize the obvious truth that an industry that is being forced below the fair margin of return in its manufacturing and selling must be rescued before it perishes. They will see that no manufacturer or dealer can engage in what amounts to a charitable enterprise of providing goods with no profit and they will welcome a price stabilization because it will operate as an insurance for the continued supply of worthy goods. They have, as buyers, advantaged themselves in the general disorganization of the last year or more, because the situation was not of their making and there was no reason why they should not purchase what was offered to them if they believed that it had merit. But they have known, as has every thinking person, that a price rise in all commodities is the basis of any upward move from the depression.

Members of the Amateur Cinema League and all others who are seriously devoted to the progress of personal cinematography may rightly be expected by the amateur movie industry to support the price stabilization to be brought about by the force of national legislation to the end that the business depression may be removed by the only sane process that has been proposed—a rise in prices. Amateurs owe very much to the industry that has supplied them with such excellent tools. Here is a chance to repay that debt and to hold up the hands of reputable manufacturers and dealers by supporting cheerfully every fair and honest means, under government supervision, that the amateur movie industry may adopt to bring about a price stabilization. There is to be cooperation between business and government. The picture will be complete only if cooperation also is offered ungrudgingly from the buying public.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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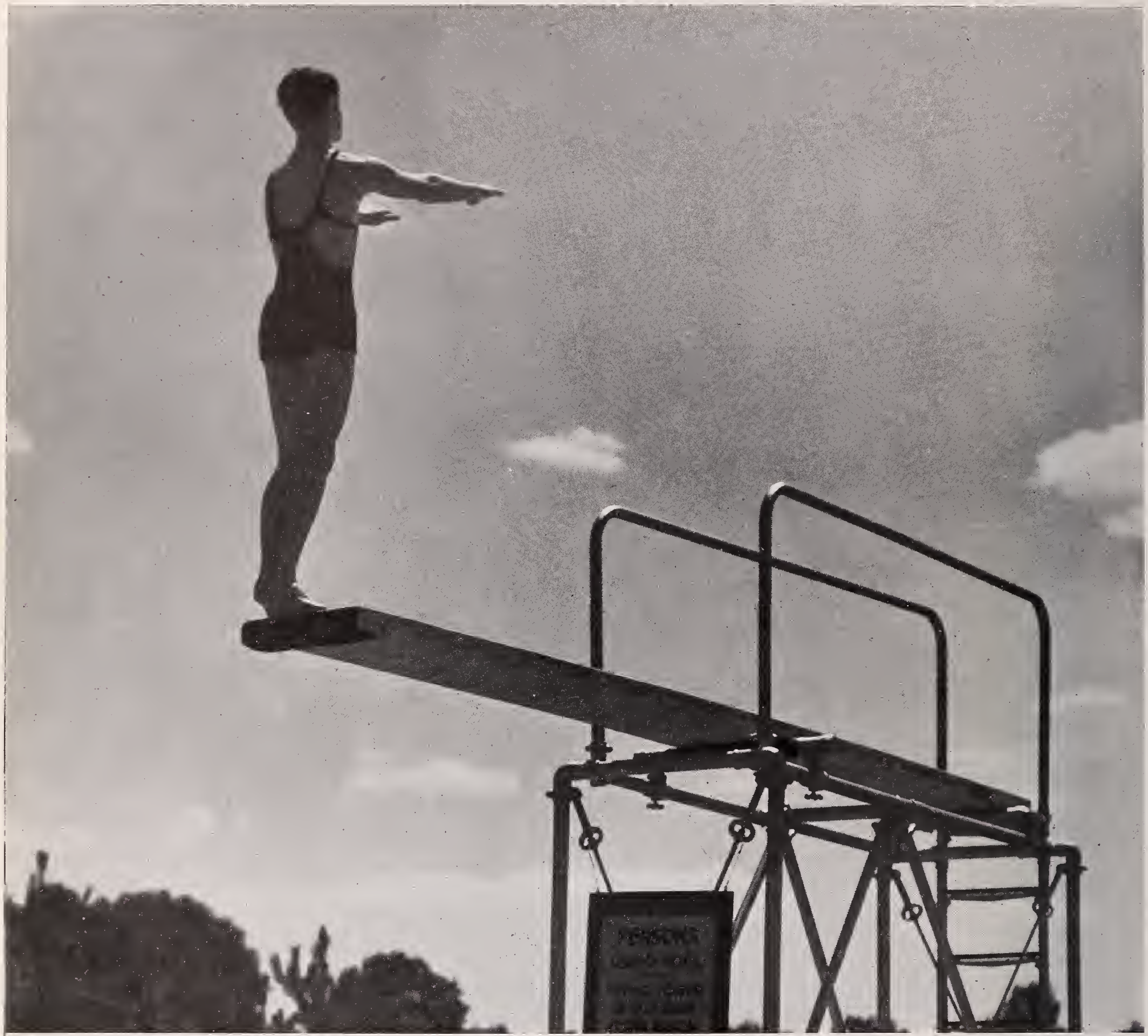

Charles DuBois Hodges, ACL

This "still", nearly in movie frame proportions, represents both a superior composition and a first rate camera viewpoint for a scene at the beginning of a diving sequence. Taken in slow motion, the picture would show the actor walking to the end of the board and taking his position for the dive. It would be followed by another scene including both the board and the water to show the dive itself.

MOVIE
MAKERS

Cine swims

RUSSELL T. ERVIN, jr., ACL

WATER sports filming is not the easiest type of movie making, but it does offer as interesting problems, in simultaneously recording action and cinematic beauty, as any other subject. Details of action are important, and it should be added that a good water sports reel will show details not only on the water but above and below the surface as well. This is especially true of diving and swimming pictures.

Let us consider that first of all we have a good diver as a subject. Since diving is a sport that lends itself perfectly to portraying balance and timing, slow motion is a very valuable facility. There are so many effective angles from which to make movie scenes of diving that usually each variety of dive can be made from a different one, giving ample variation of viewpoint from which to edit a perfect continuity. This is impractical if the scenes have been made from the same spot in each case. Wide angle views and medium shots also help in building continuity.

Begin the picture with the less difficult dives from a low board. Be sure that the camera is running before the diver starts any movement on the board and do not stop it until the last drop has fallen from the splash and the performer appears above water. These scenes will not consume much film so there is no need to spoil the complete action by cutting it off short. A camera speed of twenty four or thirty two frames will help to decrease the effect of jumpiness caused by the rapid action. Of course, real slow motion uses much more film, but, nevertheless, in at least a few instances be sure to get the full action and splash in slow motion scenes, for the splash gives some indication of the excellence of the dive.

Study possible angles carefully and don't hesitate to try those that would seem pointless in the case of other subjects. For example, an interesting viewpoint may be obtained by placing the camera directly over the performer who is on a lower board. The diver first will appear to come right up to the lens as he springs off the board and then will do his twists or somersaults while dropping away from the camera, straight down to the water. Slow motion makes this angle doubly effective. In taking a picture of a dive from a high tower, another scene that will make your audience wonder "what's next" may be made by placing the camera under the tower and back about fifteen feet from a vertical line from the point where the diver leaves the platform. All that the audience will see at first is sky, and then the diver will appear at the top of the screen, the camera following him down to the water by a very quick tilt. Another good viewpoint is secured by stationing the camera out in front of the board or tower. The diver will drop past the lens and a quick tilt is necessary to follow him to the water. In both cases, it is very necessary that the diver be kept in the center of the scene at all times if the action is to be recorded with full effectiveness. These viewpoints are especially advantageous in slow motion.

Underwater scenes showing the rippling surface of the water in the top of the scene, the sudden appearance of the diver breaking through and then the sparkling bubbles following him are always beautiful. To complete the sequence, show the diver rising and then follow with an above water scene of him swimming back to the board or tower.

Of course, underwater scenes are not practical unless the water is fairly clear and very clean and strong sunlight is available. There are several locations, such as Silver Springs in Florida, Bermuda and the Bahamas where the water is almost as clear as the air for picture making. Some outdoor pools are very nearly as good, depending on the water of course, but you will have a difficult time improving on the natural locations.

In any case, surprisingly beautiful underwater scenes can be made with the glass bottomed pails frequently used to exhibit the marine gardens in southern waters. This simple device works as well with the camera lens as with the human eye. One can make a small wooden box with a glass window in the bottom and a clamp to hold the camera steady when it is pointed through the window. A strong handle should be fastened to either side of the box, with which to hold it stationary, and a trigger device can be added to operate the release lever on the camera. The box may be weighted with lead or iron so that it will not require pushing to keep the bottom under water. A fish aquarium may be substituted, if one can be found that is strong enough to insure safety for the camera.

A few tests should be made before filming lengthy underwater scenes. When the water is clear, it will be found that there is needed an opening of very little more than one stop larger than that indicated for correct exposure above the water. A tile background or sandy bottom adds to the attractiveness of the underwater scenes.

In taking swimming sequences, less variation in camera angle is possible. There are few viewpoints that clearly reveal the action. If there are five or six swimmers in a race and they are to dive from a standing start, an effective shot may be made from the side just opposite the spot where most of them will hit the water. The camera would be stationed just above the surface. Slow motion of this start, showing all the swimmers hitting the water at once, is very interesting, but cut out any scenes in which the action is very

[Continued on page 290]

Doris Day

"We took every boat of any size that could be found"

Try it again!

OLIN POTTER GEER, ACL

Details, cleverly filmed, make the vacation picture

LAST spring one of our friends—a faithful member of our home movie audience—said, "Surely you're not going to make a movie of your vacation in Maine this summer? What have you left to take?"

That *was* the trouble; we had taken everything in sight the year before but, in the end, the whole had failed to equal the quality of its component parts. We had shots of each vacation activity and views of every place we visited by land and sea. Some were interesting, many beautiful, but the result fell short of what we felt that our life in their settings justified.

Our record of the preceding year in camp had been based upon a typical day as a framework, but details were lacking. There were too many scenic views, beautiful in themselves and full of delightful memories for us, but without action. We determined, therefore, to make a considerable proportion of our new shots detailed, explanatory closeups of movements and objects, in order to tie the whole together. An illustration will suffice to show how this technique fitted into the film. Food is always a most important factor in camp life. So, after a sequence showing its purchase and preparation, we cut to a number of shots of swimming and diving. From them we cut back to a closeup of the oil bottle of the kitchen stove being filled by our little Scotch maid, a medium shot of her placing it on the stove and then a very close closeup of a colander full of sliced potatoes being poured into a saucepan of lard that sizzled a welcome. Similar closeups of the appetizing contents of other pots and pans followed and then came medium shots of the maid leaving the kitchen and ringing our ship's bell to call the swimmers for dinner. Another closeup was used to open the film; it showed a weather vane on the cabin roof whirling to a stop to reveal on the base the name of the camp. The explanatory closeups of details heightened the dramatic effect of sequences but, in addition, a general continuity plan was needed.

We used the idea of an unknown guest who was never identified because closeups of only his feet and legs were shown. The new picture began with his arrival. First came the title, *Would it were you coming to be our guest*, then a scene of a taxi coming around a curve through the woods and a shot of it arriving before the cabin. Feet are seen getting out and a bag is picked up and carried down the path, finally to be taken by the host. Then, as the legs of the guest and family disappear up the front steps, the scene shifts to a slow panorama of the view from the porch, over the water lit by the morning sun. The real guests are then introduced in person (following their respective signatures, as a sort of living guest book) as they walk in turn down the cabin steps. This was followed by the title, *Had you come, you would have found what our days were like.* This introduced our main theme which was divided into four parts: work, food, play, water sports. For an ending we used the evening's amusements, punctuated by successive shots of a fire on the hearth, first high, then dying and finally dead. The weather vane again whirled into a final fadeout.

Each sequence was complete in itself. The method used might be made clear by outlining the treatment of a visit made to a nearby ocean island for target practice. The audience sees us towing our dinghy and landing in it. There are shots of the shanties by the little harbor and the surf pounding along the rocky shore. Then comes the pistol practice, with inserts of telephoto closeups of the target with the shots striking. Then the marksmen are shown, again the shots striking, the pistol and, finally, the target sinking. The waves still sweep in and we leave the little harbor much as we came. Only about fifty feet in eight hundred, but complete! Had it been desirable to enlarge upon the subject, scenes of placing the equipment in the boat could have been included. In any event we are sorry that we forgot to take shots of throwing the target off the rocks into the water and closeups of loading the gun.

Somewhere among the first instructions we read when we took up movie making three short years ago was the statement that all scenes should be at least four feet long! True, a conglomeration of scenes shorter than that may be confusing but, without varying the length of the scenes in a sequence, how can suspense be built up? A changing tempo necessarily calls for some short scenes, and tempo is most important. For example, to introduce the marine views, a sequence of leaving the pier in a speed boat was taken. It com-

[Continued on page 291]

Across the tracks

JAMES W. MOORE, ACL

We find romance and film drama in industry's backyard

IF, on a recent spring weekend, this commuter had not missed the 2:15 to the country (much to the disgust of his wife, who was with him and passed the subsequent hour till the next train in the stuffy station waiting room), the following discussion might never have burgeoned into print. Now, whether this ill wind which lost us the train will, proverbially, blow any good or not is for you to decide. What *I* decided, wife or no wife, was not to sit in that waiting room.

The terminal was on the Jersey side of the Hudson, reached by ferry from lower Manhattan. The railroad, while serving thousands of commuters, is famous chiefly for its heavy market freights, foodstuffs bound for New York but delivered by rail in New Jersey. This meant river transport of some kind, and in this case it meant "carfloats." Their docking slips were right next door, just up the river from the ferry piers. With my hour to kill, I decided to have a look.

Before I could cross the freight yards, however, to a spot marked in the waterfront skies by square, girdered towers, my course was blocked by a long file of cars. These, one surmised, were waiting for a carfloat, and I thought idly that, if one were to make a movie of this business, here were the first scenes. A raised foot bridge traversed the maze of tracks. One might get an opening scene from there, looking down on the patterned lines of cars and rails, and next shoot obliquely along one file of box cars, following with a closeup of the white card nailed to a forward door. This, I discovered, gave directions for New York delivery. The next scene, then, should be of the city, rising in massed terraces of stone across the river. Following this would come a nearer shot (to be made later) from the deck of a ferry, then a shot of carfloats in tow across the river (again from the ferry) and at last a return to the line of waiting cars. This view would look the other way, along them and across the river, so that their destination would show in the background. At about this point in the plan, the way across the yards opened and I moved on. Well, these scenes were plenty for an introduction. A subtitle—which I didn't decide on then, but it was to be something about *From freight cars to carfloats is the way of all food to Manhattan's tables*—could connect them with the body of the film.

This would lead off with a series of establishing shots: first, the slips which were journey's end and beginning for the giant barges; next, the massive, hinged bridges which led tracks from the yards to the waiting slips; last, the towering arches which stood astride these entrance tracks. Patterned in black against the sky, these colossi of the carfloats cried out for filming with cinematic angles. These were the giant cranes which raised or lowered the bridges, in harmony with the tides and with the height of each freighted barge.

Then, from the river, came a loaded float. Unbelievably long, broad, square nosed and ponderous, its riveted steel bulk seemed for a moment to overpower the puffing tug which nursed it in. But, with a snort of steam, the little tug won out and slowly guided its charge to the head of an empty slip. Three or four scenes there, all right, making the real start of the coming drama! Men moved in preparation on the bridge end, with a casual assurance of mastery over this approaching hulk. One of them mounted a circular stair amid the iron of a silent crane, disappeared into blackness through an opening and reappeared at another, waiting, at ease. These, then, taken from several points of view, would be the reaction shots for the preceding series.

By now the float was nearer, moving more slowly, almost in. Poised on her blunt end, a man stood contemptuously regarding his charge and signaling manually to the tug astern. Another sequence! A dull grinding from the crane led to another reaction shot as, estimating in advance the height of the approaching float, the shore men lowered their bridge of track. One couldn't film the noise, but there *were* great sheaves revolving, wire falls running through them, gleaming with grease, and the slow measured decline of the bridge end.

Then the float, just moving, made contact, crunched easily against the bridge, drifted back a foot and lay still. Lines from the shore were passed on board, made fast, and twin winches beneath the cranes hove slowly in. Here were fine action and reaction, moving and graphic. As the great float eased forward under the lines, men on the bridge signaled skyward, the crane

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A harbor's moods supply one motif for a harbor film

John Muller

The clinic

FREDERICK G. BEACH, ACL

Bang! ■ With the season for firecrackers and noise close at hand, many movie makers will want something different for Fourth of July film titles. Putting the old bugaboo, lens flare, to work results in an interesting effect which calls for double exposure but which is within the reach of every amateur who can load his camera in the dark. The first shot is made of a sparkler held about three feet from the lens and directly in front of it. Start the scene with a fadein and end it with a fadeout. Rewind the film in a changing bag or dark closet, making sure to rewind only the part of the film that has been exposed. Letter a title card with the words in large capitals and prepare to film this in the usual manner with the proper lighting. Start the camera, fading the title card into the latter part of the first exposure. An interesting halo results from the lens flare caused by shooting the sparkler, and this will appear to dissolve into the title.

Through a window ■ Those who are seeking an unusual means of introducing a character in a photoplay or other planned films can make use of one of the common window cleaning soaps. Set the camera up inside a window if the scene is to be laid out of doors or outside the window if it is set indoors. Focus through the window, placing the camera as far back as possible without showing the window frame. Cover the window well with cleaning powder or soap and start the camera while someone wipes the glass clean. If a character is to be introduced, he may reveal himself this way while cleaning the window. If it simply introduces a scene, nothing more than the arm of the person cleaning the window need show.

Travel angles ■ The traveler who carries a movie camera usually wants to bring home something a bit out of the ordinary to enliven the record shots of his trip. The old world offers unlimited possibilities and it is up to the cameraman to discover them. One suggestion is to take the camera aloft and make a sequence of roof tops and street action from a downward angle. Perhaps one cannot always get so picturesque a shot as the illustration on this page, but a fresh viewpoint can always be found. Investigate two or three locations and pick out the one which shows interesting points and yet has a pleasing composition. This is not as troublesome as it seems, for in many places there are monuments or towers that are open to the public. Arches, pillars and odd shaped windows often are available for framing views. Perhaps there will be shadows that will seem to make an exposure problem. If so, it can be overcome easily by exposing for the darkest parts of the scene and letting the bright spots take care of themselves. Of course, this would not apply if the greater part of the scene were in bright light with only a few dark shadows. The illustration on this page shows clearly the necessity for exposing to get detail in the shadow portions of the scene.

Technical comment and timely topics for the amateur

Negative for titles ■ A negative background is necessary when positive film is used for titles, but to make the background on paper involves some time and trouble. A simple way out is to use still camera negatives in the small titlers. Place the negative in the titler in the usual manner and paste the letters on it or, if it is desired to preserve the negative, letter the title wording on clear celluloid or cellophane with black India ink and superimpose this over the negative. It will be found that the ink will not "take" on the celluloid unless the surface is rubbed slightly with the fingers. When the negative with the lettering has been placed in position, the titler can be pointed at some diffused, even source of light which will illuminate the negative from behind and which will permit the exposure to be made by transmitted light. If it is desired to make titles in daylight, it is best to stand in the shade and to point the camera at a white surface, such as a projection screen, which is in the direct sunlight. For indoor titling with this method, any good lighting equipment can be used, but always work with light reflected from either a silver screen or a dead white wall in order to secure even lighting.—*Nils Christensen.*

Hot weather hints ■ Do not allow exposed film to be kept in the hot sun or in a warm, damp place for any length of time before having it processed. ■ Be very careful about letting the direct rays of the sun fall on lenses or cemented filters. The heat can soften the balsam cement and cause air bubbles be-

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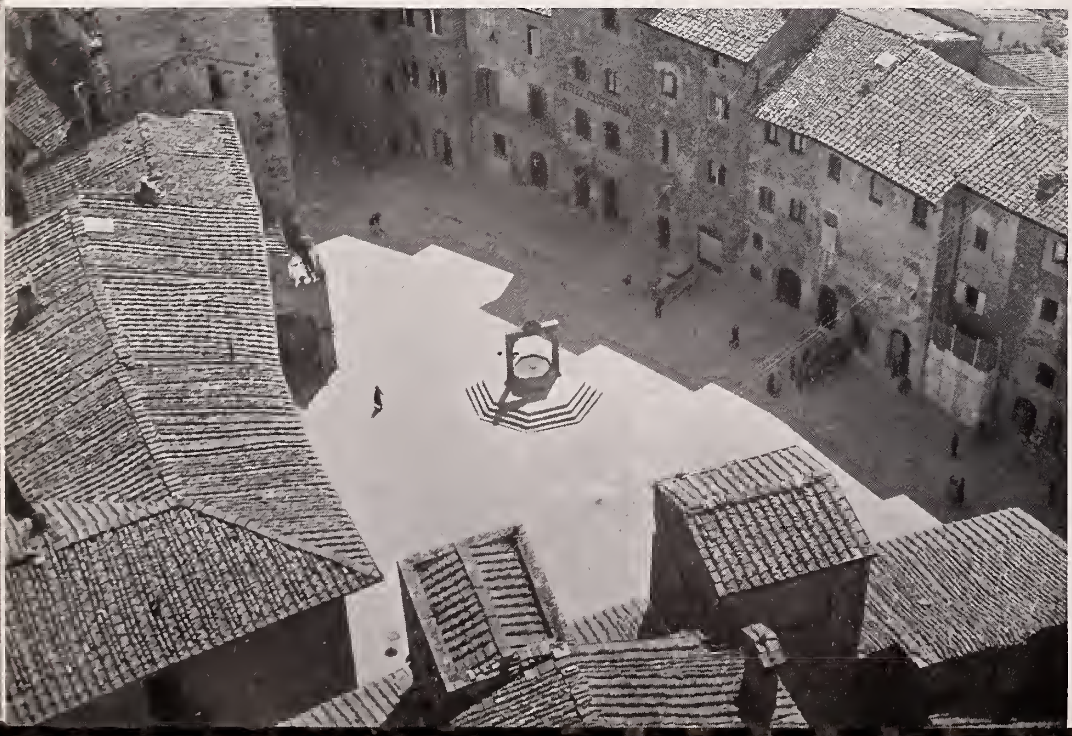
European Picture Service



Take your camera aloft and make a film of roof tops

To record nature and travel are two amateur purposes

F. S. Lincoln

Why they film

Amateur aims as shown by the "Why I film" contest

ROY W. WINTON, ACL

MOST of the efforts to distinguish the woods from the trees of any human activity are confined to hazards and guesses by those who know what is happening in a particular field. These guesses are very likely to represent the personal opinion of the analyst rather than real facts and they often amount to little more than an individual viewpoint which has value or lacks it, depending upon what the observer has seen.

Amateur movies are rounding out their first decade, which is always an appropriate occasion for stock taking. It seemed reasonable to the Amateur Cinema League that an evaluation of whither amateur cinematography is tending, at the end of its first ten years, should be based on something more definite than the opinions of those whose breadth of knowledge must inevitably be accompanied by too close a preoccupation with amateur movies—people who were sure of the trees but all too hazy about the woods, themselves. To get this definite something, without its being statistical—because the kind of analysis here sought would be crushed by statistics—there was devised the "Why I film" contest which MOVIE MAKERS conducted in 1932. Some of the replies to the contest have already been published and others have been summarized. Here is attempted a kind of listing of what really makes the wheels of personal filming go round.

Letters written for submission in a contest will generally have a greater self consciousness than casual expressions of the writers, and it was to be expected that contestants would evolve somewhat loftier and more weighty reasons for filming than those that actuate them in day by day movie making. With due allowance for this, it is a safe conclusion that the reasons advanced do represent a completely valid intention, a wish, a goal toward which filmers would like to work, even if they do not always manage to do it. These reasons also give pretty solid testimony as to the kind of human beings the writers are. Unintentionally they revealed themselves.

If the contestants are representative of movie makers in general, it must certainly be said that amateur filmers are a particularly gentle, kindly, reflective, intelligent and (in the French sense of the word) serious group. None of the contest entries was hard, flippant or "sophisticated" and no contestant gave evidence of being "smart" or satirical. Their emotions were honestly old fashioned. Their letters were by no means dull nor did the writers flounder in an effort to be coherent, but all of them managed to steer clear of the attitude toward life which brings out a flood of cynical and destructive comment upon things in general from some precocious young men and women.

From these solid citizens who film would be expected an overwhelming majority who take to amateur movies in order to make family records, yet the number of contestants who gave family filming as a chief reason is exactly balanced by those who allege the desire for artistic expression. If we add to those who film as an artistic effort, the others who make movies because they want to give rein to creative impulse, the total is nearly twice that of family record makers. These artistic and creative intentions are not vaguely expressed wishes, but carefully and shrewdly analyzed accomplishments of the contestants. Upon the letters received, a philosopher might base a fairly elaborate scheme of cine esthetics. Several writers who used the German language presented complex but clearly stated ideas involving the concept of time and space conquest by means of filming. One English letter discussed this same thought. Several of those who offered esthetic considerations made the point that personal filming is an art that can become the possession of the artist without a long period of training, which has been a favorite thesis of the present writer for a number of years.

The truly civilized quality of amateur filmers was indicated by the very large number of contestants who offered the pleasure given to others as an important reason for movie making. In no instance was this idea developed as deliberate or self conscious altruism but, rather, as a casual and natural social trait. Recording the progress of children was advanced by many, as was travel filming. Going along with the latter was the wish to record passing events of historical interest and to obtain film records of famous persons, but it was significant that, wherever instances of this kind of film portraiture were related, there was not the slightest evidence that filmers were rudely insistent or annoying. Here, again, good manners were manifested.

The blunt reason, "to have a

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Practical films

■ Detailed study of the effective control of harmful insects has been furthered by the camera of C. T. Melvin, ACL, of the Gulf Fertilizer Company, Tampa, Florida. While experimenting with a telephoto lens and extension tube, Mr. Melvin found that very fine pictures of the tiny aphis were possible. Continuing his research, he found that there were many other insects and harmful growths which, by means of 16mm. movies, could be studied with a view to preventing their damage to citrus and truck crops. The equipment is simple, consisting of a camera with visual focusing device, a reflex focuser, two and three quarter inch extension tube and a four inch telephoto lens. Bright sunlight furnished the necessary illumination, and a careful alignment of the subject produced an image of the aphis about the size of a fist when the film was projected on a thirty five by forty eight inch screen. This is truly remarkable when one considers that the aphis is about the size of a typewritten period. Mr. Melvin plans to devote more time to this fascinating work, inasmuch as it combines his hobby with the very important aspect of his business.

■ A movie making and insect adventure of a different kind is that of Dr. O. Schulz-Kampfhenkel who recently has returned from an expedition into the bush of Liberia where he trapped animals and made 16mm. film records of animal life for the Berlin Zoo. At night (unfortunately for movies as well as the comfort of the expedition) the camp was attacked by black, flesh eating termites. Men were injured and animals killed before the attack could be controlled by lines of burning petrol. Although he missed this exciting action, Dr. Schulz-Kampfhenkel did bring back a three reel history of the expedition, which has been given numerous public screenings in Berlin, according to Andreas Löwy, ACL.

■ A 16mm. industrial film library of considerable size is maintained by Hubbard Milling Company of Mankato, Minn., according to Lloyd S. Larson, ACL. The films, made by the company, are screened for farm clubs and similar organizations in Minnesota. Pictures on the care of livestock are featured in the library; for example, one film, *Let's Talk Turkey*, completely covers turkey raising. In addition, films on other subjects, such as *Watch Yourself Bake*, a picture on bread making, are included.

■ Dr. Philip Weintraub of Chicago writes that, due in great measure to articles in Movie Makers, he and several other Chicago dentists are experimenting with the projection of 16mm. movies for dental patients to distract their attention while work is being done on their teeth. The efficacy of the plan will be tested with the dental work for the children of a large Chicago orphanage. Dr. Weintraub plans to use selected subjects from Movie Makers' *Free films* column.

Reporting uses of personal films for various purposes

■ Modern educational methods are shown in the picture recently made by Paul Abbott, ACL, for Gordon Ridenour, principal of the high school in Horseheads, N. Y. The film compares the educational facilities of the country school of former days—picturesque but inefficient—with those of the modern schools. The picture, which was designed to show the tax payers the value of modern school equipment and buildings, was screened at a school exhibit at Horseheads.

■ Rather touching is the editorial in a recent issue of the *Deaf Mutes' Journal* which points out that, although development of talking motion pictures has been a calamity for the deaf, there still remain the 16mm. silent releases, and the deaf need not despair of enjoying silent movies. Many of the deaf own their own projectors, it is said, while a number of institutions, organizations and churches for the deaf entertain on a large scale with 16mm. films.

■ W. F. Kruse of Bell & Howell Company recently has completed a two reel picture for Libby, McNeill & Libby. The film presents the company's free, Boy Scout equipment plan whereby a boy may obtain a complete, official Scout kit by saving labels from Libby's Evaporated Milk tins. Boy Scout activities at home, on hikes and in camp are shown, and a sequence of the initiation of a boy in the Scouts is featured. The film may be obtained for Scout use by writing to W. R. Keir, Libby, McNeill & Libby, Chicago, Ill.

Caterpillar eggs, a crop menace that could be filmed

Publishers'

Drama under the leaves

LYNWOOD M. CHACE

How the drama of the insect world may be captured

WHERE can a man turn to recuperate from the necessary routine of everyday life? My answer would be to the fields and forested hills. There, with a companionable cinema camera at his command, he is perfectly equipped for diversion and high adventure.

Get down to mother earth. You will find a host of strange people there; they are waging battle, building wonderful homes, eating and being eaten and singing with colossal abandon throughout their amazing lives. They are hidden in the low green grass and trees and coursing through their aerial highways, every decaying log and lichen patterned, gray stone harbors them and they haunt the waters of brook and pond holes by countless millions. What a vast opportunity for a movie camera! Art, drama, tragedy and comedy—a multiple of strange and magnificent forms—all are available in the insect world.

My first consideration in any type of movie making is to see that the photographic equipment is adequate for the work at hand. Reflectors are very essential and I use mirrors with small subjects, sometimes employing as many as three to catch the sunlight and to reflect it back on the scene from various angles, depending upon the requirements of the occasion. For instance, a spider may be clinging to its web, head down, devouring an insect and the sun may light the picture from the back, thus throwing the scene in shadow. In a case of this type, I hold one mirror below to reflect light upward on the spider and, with another mirror, I throw a flood of sunlight directly on the scene. A third mirror is placed above to reflect light downward. If one is working alone, improvised tripods will be necessary to hold the mirrors.

I also use a large reflector made by glueing tinfoil to a piece of wallboard about four by five feet square. With this, I can light up any considerable area, such as an ant mound or a spider's entire web. A small axe will be found useful to remove foliage, since upon occasions it may be important to cut away a small tree or branch to let in light.

As for lenses, I use an *f*/3.5 for much of the scenic and figure work. A faster lens is very helpful when the lighting is poor. Of course when great magnification is desired, an extension tube for the lens mount must be used. Because of the very exacting nature of insect filming, it is best to have a tube made by a company that does optical work. Furnish the concern with the focal length of your lens and the magnification of the image desired and a tube can be fitted to meet your needs. Such tubes require very accurate focusing, and a camera with some kind of a critical focuser is very helpful; they must carefully be calibrated for cameras without a critical focuser. Some means of holding the camera in position for closeups on the ground must be provided. Certain manufacturers have small table stands that can be adapted so that it is practical to place them on blocks of wood or small wooden boxes. Perhaps the movie maker will have to lie full length on the ground in order to focus, but the results will be worth the loss of dignity.

I planned a story of the tragedy of a katydid in a spider's web and it was no easy matter to accomplish. First I must get the katydids. I hunted long and carefully and finally caught three. I placed an exquisite green one on a stump out in the open field and gave her an apple which, after much coaxing, she ate.

I started up my carefully focused camera while the katydid ate with great gusto, after which she began her toilet by cleaning her long antennae. She washed her feet and wiped her mouth—it was great—but to complete the act she must fly. However, to the contrary, she didn't budge. In the meantime, my camera was reeling off film by the yard. I shouted and rushed at her, I waved my hat, but all in vain; she worked on her toilet undisturbed. The tables were turned, now I was the actor and she the audience, and she seemed to enjoy my antics. Realizing that all this was of no avail I stopped my camera, calmed myself and did some thinking. Katydids liked shelter, that was it. She had no place to go!

I next gathered an armful of maple boughs, heavily draped with green leaves, and planted

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Lynwood M. Chace

Frames from insect pictures that were staged effectively

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Oakland afloat ■ *Twenty Thousand Leaks Under the Sea* is the title of a newsreel record of the first tryouts on a homemade submarine. the latest film produced by members of the Greater Oakland Motion Picture Club. in California. James Bolar, inventor and skipper of the little "sub." took all the chances, and Dr. E. Sisson. ACL. and club president Bill Latimer, ACL, took most of the pictures. Although, according to the report of secretary E. C. Rosenberg, ACL, club members were invited to ride on a submersion test, all of them declined. Plans were under way for mounting a camera in the conning tower of the boiler plated boat but, before this could be done, the conning tower came off and the ship sank. Mr. Bolar, it is reported, came up smiling and lived to lecture the club at a current meeting. At this same gathering, Gene Ritzmann, ACL, demonstrated his automatic control device for the stop motion photography of growing plants. "It does everything but buy film," says Mr. Rosenberg.

Ten Best trial ■ A feature picture prepared especially for the Ten Best competition carried on each year by MOVIE MAKERS is in production by the Springfield Cinema Club, in Massachusetts, according to the report of secretary Charles V. Knightly. Unusually interesting addresses by club members have featured recent gatherings, with Robert Moretti discussing *Interior Lighting*, Frank Zeo, *The History of the Movies*, and Harold Lawler, *Manufacture of Cine Film*. *Fly Low Jack* has been projected from the League's Club Library.

Phoenix ■ Rising from the flames of a generally adverse economy, the Flower City Cinema Club, of Rochester, N. Y., has defied the depression in renewed life and production activity. Once more this veteran of the movie clubs is under the guidance of Frank J. Buehlman. ACL. as president, with Dr. J. Schreiber. vicepresident. and William Cushing, secretary treasurer. A short comedy. written and scenarized by Mr. Buehlman. is already in production. Albert Groth is chief cameraman; Archie Bourbon. location manager; Blanche Rexicker, continuity clerk.

Manhattan men ■ From filming plans submitted by Sidney Moritz, ACL, Dr. George Rohdenburg, ACL. and Robert Coles, ACL, the city filming group of the Metropolitan Motion Picture Club, in New York City, has selected one based on the wide variety of people to be found in the city, as outlined by Mr. Coles. The architectural background of the metropolis will be subordinated in this plan, which will depend largely on personalities in closeup and near shot. Recent program meetings of this group have featured photoplays and Kodacolor, with the projection of *Girl with a Dress*, by Clyde Hammond; *Drifting*, by Jack Navin; *Why Be A Wallflower?*, by Donald C. McGiehan, ACL; a delightful photoplay presented by Dr. Rohdenburg; a Kodacolor record of Scottish games, by Charles Carbonaro, ACL. H. O. Jones, of the Victor Animatograph Corporation, rounded out the latest meeting with a demonstration of 16mm. sound projection.

New club ■ In Sacramento, California, twelve enthusiastic movie makers have recently banded together to form the Sacramento Cine Club, according to the report of Emil Vollenweider, ACL. Herman Neely has been elected president and Fred J. Roth, secretary. A membership drive will be carried on during the summer months among all interested, in the community.

Hand lettered ■ A handy lettering guide for the title maker who cannot print presentably free hand was demonstrated and discussed at a late meeting of the Cine-Still Club of Philadelphia, according to the report of secretary Edward T. Dickey. A still picture contest is now being carried on with entries from each of the club members, under the leadership of president Bogardus.

Summer shooting ■ In Oregon, the Medford Movie Makers have renewed production activities and have elected new officers as follows: O. A. Eden, president; Mrs. Harry Olsen, secretary treasurer; H. D. Kem, director and cameraman; W. Bernard Roberts, ACL. assistant cameraman; Mrs. Ruth Roberts, script clerk; Sterling Richmond, property man. *Three Episodes* and *Why Be A Wallflower?*, from the League's Club

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Mark A. Borgatta

From "What a Cook," opus of the Bergen County Cine Club

Notes on filming children

CHARLES DU BOIS HODGES, ACL

Divert children's attention to get the best studies

Charles DuBois Hodges, ACL

IT IS doubtless true that nearly every amateur movie maker has tried more or less seriously to film children, if only as a part of his family record pictures. Perhaps he has found these young and lively subjects extremely difficult to photograph successfully. If this is the case, it is probable that the movie enthusiast should blame himself rather than find fault with the youngsters. I came to this conclusion only after considerable experience in photographing children, professionally with my still camera and occasionally with amateur movies. Through this work, I have learned much about them as youthful individuals and much about their innate possibilities as camera subjects. I am convinced that any amateur movie maker who is willing to expend sufficient patience and energy to acquire some understanding of childhood can succeed in obtaining truly priceless pictures, which will more than repay his most strenuous efforts and possible early failures. After all, the movie maker has at his disposal the most adequate means known of recording and preserving every interest of children.

Every parent wants simple record films of his children in addition to whatever other movies of them he may have opportunity to make. The amateur who can improve such films has gone a long way in increasing the usefulness of his hobby. As in any other phase of photography, study of the light is of prime importance. Assuming that the sun is bright and not too high in the sky, seek an area of open shade in order to prevent squinting and to permit a free choice of a subdued background. Supersensitive film will allow a smaller diaphragm opening, thus giving more depth of focus (range of sharpness) —a very desirable feature when photographing such active subjects as children. If it is not necessary, do not use a tripod, because a portentous array of equipment will worry little children and, besides, we must be ready for quick changes of camera position. When back lighting effects are being made, a reflector is necessary if the cameraman desires to get any detail in the features of the subject. It is convenient to have one assistant to aid in manipulating the reflector, but the fewer adults present when filming children, the better. For very best results, the filmer's proficiency with the camera should be such that he can give most of his attention to the children.

Before beginning work, let the youngsters become familiar with their surroundings and with all the equipment. Run the camera for them before loading it, so that there will be no strange operation or sounds to cause uncertainty or shyness. Let the children be free to play as they wish and take the cues from their actions; ample material will be found for many highly engaging and thoroughly natural scenes. Strive to record action and always be ready to make suggestions that will guide the subjects to express themselves in natural action. Many things offer possibilities but, on the screen, the simplest activities are usually the best. Let the children make mud pies, climb a tree or perform their own tricks on a horizontal bar or swing. Take a few long shots, to show the locale, but stick mostly to semi closeups, in which facial expression will show clearly. During a lull in activity, but while the small faces still glow with enthusiasm, get some real closeups. In all shots seek to avoid direct staring at the camera; this can be achieved by offering some interest—perhaps a dog—to divert the children's attention.

Pets and toys often can be included in the picture advantageously except in closeups, where their inclusion might distract attention from the principal subject. In no case should the children be entertained obviously by an unseen person, and every effort must be made to prevent any sign of artificiality in their actions or faces. Spontaneity should be the aim of the picture and each scene should express it. Too much emphasis cannot be put upon this requirement, judging from the average run of amateur record films of children.

If difficulty is experienced in obtaining natural responses from the children to suggestions, it may be helpful to introduce a new, workable toy, such as a wooden bird that walks down an incline, for very young children, a miniature parachute or even an ordinary balloon for older ones. They should be filmed, in medium shot and closeup, as they examine and then learn to operate the strange device. Be sure to get near shots of their assured looks of triumph when they have mastered the secret of its successful operation. When a garden or an orchard is available, very pleasing sequences can be taken of children picking flowers or fruit. Closeup views of a child pulling the petals from a blossom or biting into a big apple are certain of an audience's ready response.

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Suggestions for successful child movie protraiture

Ewing Galloway

Fair buildings, new in design and color, offer rare shots

Filming the fair

R. FAWN MITCHELL,
FOR THE CHICAGO CINEMA CLUB

The movie maker at the Fair will find action and novelty

ANY discussion of filming an event, such as the World's Fair now in progress in Chicago, becomes a matter of deciding rather what not to photograph than what to photograph. It is simply impossible to look around without seeing subjects that make one's trigger finger itch to release the camera spring.

First of all, we are struck by the colorful aspect of the Fair—the gala crowd, the modernistic buildings and the colorings of these buildings which, even in daytime, are quite vivid. Therefore, probably we will plan to take some Kodacolor pictures. Many of the buildings are sufficiently well illuminated so that Kodacolor scenes can be made at night by using the half speed adjustment of the camera. Before shooting, however, check the illumination with your exposure meter.

The greatest possibilities of Kodacolor, however, lie in the many national pageants. Periodically during the Fair, there will be special celebrations sponsored by different nationalities, each designed to show the highlights of life, habits and customs in those countries. Naturally, these same subjects offer a number of possibilities for ordinary black and white photography, especially with telephoto lenses. Many of the pageants will take place in the huge Soldier Field stadium, so that the aid of a telephoto lens will be imperative if intimate flashes of action are to be obtained. However, many out of town visitors will not be able to see more than one or two of these pageants, perhaps not any, so they primarily will be interested in filming the World's Fair itself. Before we consider the Fair as it is at present, let us review some of the background events leading up to it.

Not so long ago, the ground on which the Fair stands was not in existence—for it was made by filling in as was the entire lake front of today. For this reason, the Chicago Cinema Club, in planning its World's Fair picture, decided that the first of four reels should cover the historical background of the location.

The first reel of the Chicago Cinema Club's epic of the Fair opens with a shot of the lake—nothing else. This fades into a scene of Fort Dearborn which fades into a shot of the present sky line. Thus, in three short scenes, the locale is established and the mood of a progressive city is effectively presented. This leads to a logical showing of building the Fair, starting with filling in the ground, digging foundations for the buildings and, finally, various construction jobs on the buildings themselves. Quite early in the film, the international character of the Fair is shown by filming the Chinese workmen building the Temple of Jehol, the Japanese workmen on the Japanese building, etc.

After picturing building the Fair, it is a logical transition to present its colorful opening. Naturally, members of the Chicago Cinema Club, and all others who could, were on hand to take pictures of the great inaugural parade. (Is it necessary to mention telephoto shots of the Queen of the Fair and her attendant beauties?) Ten members of the Chicago Cinema Club were located at different stations along the routes of the parade and ten more were scattered in strategic positions around the stadium to catch all the important activities there.

For the visitor, the logical introduction to the Fair is the approach through the main gate. Here we should pause and take a sequence of the busy turnstiles. These turnstiles are of a new design, so a closeup of their action might be in order. Entering the gate, we see the huge semicircle of booths around the entrance leading to two large pillars, opening on the Avenue of Flags, at the end of which can be seen the Hall of Science. Before actually reaching the Avenue of Flags, however, we would want to stop and take a short scene of the Administration Building, which with its light airy offices, effective use of available space, the elimination of elevators, promises to affect the trend of office building design in the future. While one can walk down the Avenue of Flags the chances are that the long, "snaky" Fair buses will intrigue one's attention. In any case, no picture of the Fair would be complete unless it showed these buses in operation. No sooner will we have taken a sequence of the bus than we will want to take pictures of the 'rickshas and the boardwalk type of pushcarts. If one happens to have a relative in college athletics, these scenes will enable him to appreciate what a well bred college athlete can work up to. (All the attendants at the Fair are college men and women. Their general bearing

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Illusions that enliven

NELLA R. GALVIN, ACL, AND RUSSELL C. HOLSLAG, ACL

An amateur with his camera is a master of illusion

TRICK photography is one of the most fascinating byproducts of amateur movie making. A real cinematographer, loath to shelve his camera in the intervals between scenic and family shots, welcomes this out of the ordinary and highly entertaining way of making use of it. Here is, indeed, a free rein given to the imagination—one of the most attractive branches of movie making because one works out his own methods for achieving results which exist at first only in the imagination. It is a magic which changes personalities in the wink of an eye, coaxes the golf ball from its hole and commands lazy cigarettes to rise from the floor and to stand in martial formation on a table. It plucks petals from the air to create a whole daisy or speeds up a surprised grandparent so that she jumps over hedges and enacts a whole reel of impossible stunts. While Grandma rests up, it is used to animate titles to explain her eccentric actions. Ribbons or string creep across the screen to form a serpentine dedication of a film of loved ones made for an overseas relative; tiny letters march across appropriate backgrounds for travel reels; all this already has been done. What next?

The source and fountainhead of all successful trick pictures lie in a good imagination. It's lots of fun first to decide on the effect you want and then to figure on ways and means to do it. (That's how they do it in Hollywood, too.) Let's take a simple one. It was thought that Grandma, dear old lady, would become doubled in sweetness if she appeared on the screen as twins.

We didn't have our back cranking camera at that time, so the first decision we had to make was that the camera would have to be unthreaded, rewound and then threaded in the darkroom after making the first exposure. So, we placed the camera carefully on a tripod where its eye would take in a suitably placed background; then we removed the lens and pasted carefully a strip of black velvet vertically over half the lens area, at the back. One half of the frame was therefore masked off, which we found by carefully peering through a dental mirror held in back of the gate. A ground film in the gate received the image during this test. The lights and "half stage" being set to our satisfaction, we summoned the grandparent, who was very gracious and *grande dame* to the invisible visitor who was later to appear on the other side of the frame. We provided a reference point for all of our experiments in multiple exposure by placing an ink mark on the film leader just above the gate. But while the film was being rewound and rethreaded in the dark closet, our old lady fell asleep. However, we adjusted the black velvet to the other side of the lens and photographed her again anyway. Thus it was that the resulting double showed our star as two distinct personalities—one huffy old lady evidently resisting the advances of her genial hostess. The audience invariably exclaimed, "Why, we didn't know your grandmother had a *sister!*" So we hesitate to show the picture.

But hope springs eternal and faith triumphs over discouragement. With one relative doubled, we decided to triple the next. This time, the husband was called upon to sit. And sit he did, for different distances and three rewindings. We decided that, with our then primitive equipment, the mask problem would become a bit too complicated for a triple exposure. But we needed unexposed parts of the frame for the second and third exposure, which is what a mask makes possible. After some cogitation, we decided that a dead black background would not register on the film at all, which really means that the surface of this background would leave the film unexposed wherever it appeared. Hence—why not expose a figure against it a second or third time? The idea did work out—but we found all is not black that seems dark. In other words, any black surface is bound to reflect some light if there is light turned upon it. So, in planning our triple, we sedulously kept the light away from the black background and concentrated it on the figures.

Placing the three figures (which, of course, were in each case the same individual) demanded some care and attention. First, we had a closeup of a dark desk, with a friendly husband looming large in waist high view. This shot was made from the tripod and showed the figure in one third of the frame, at the left. Naturally, the dead black background had been stretched behind the desk. Now, here's where the trick came in. We wished to show two additional, small sized husbands seated on top of the desk, hence we had to [Continued on page 297]

Certain forms of multiple exposure require matte boxes

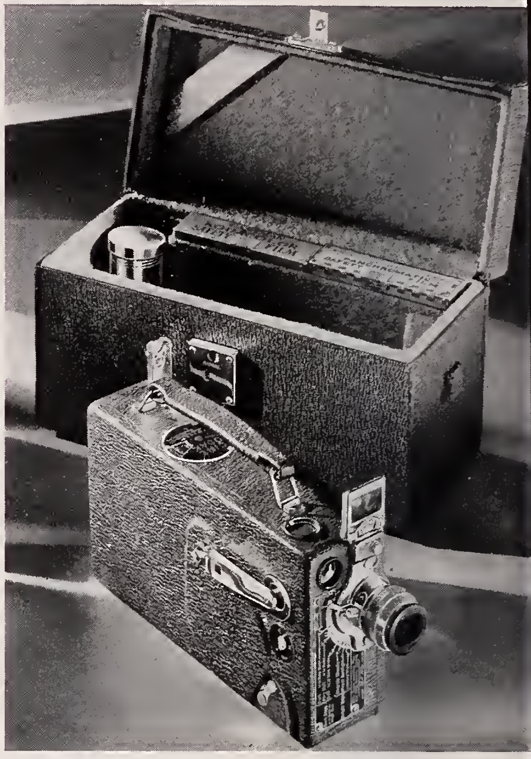
Nella R. Galvin, ACL

For Better Shots

CINÉ-KODAK, MODEL K ➔

Most Widely Used 16 mm. Camera

Versatile, compact, convenient . . . Ciné-Kodak K $f.1.9$ makes both Kodacolor and black-and-white movies even when the light isn't at its best . . . may be instantly fitted with any of six auxiliary lenses for telephoto and wide angle work. Has built-in exposure guide, simplified focusing, half-speed device, eye-level and waist-height finders. With $f.3.5$ lens, $110; with $f.1.9$ lens, $150—including carrying case. Your choice of blue, brown or black.



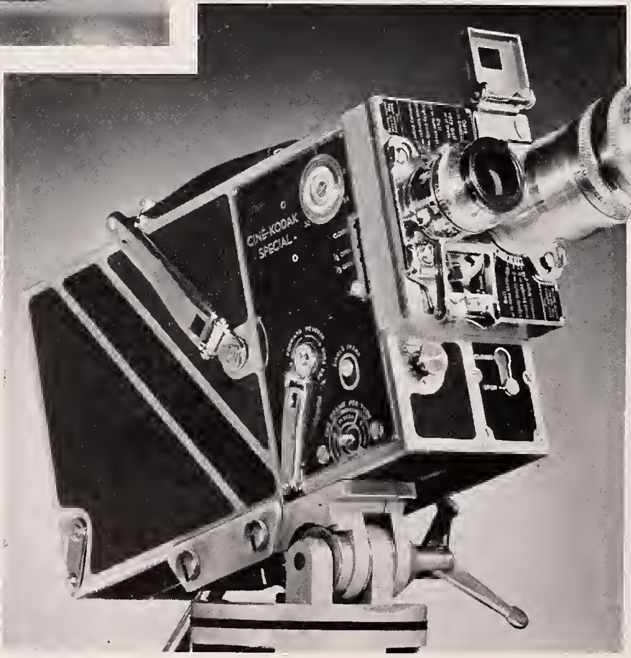
CINÉ-KODAK SPECIAL

Most Remarkable of All 16 mm. Cameras

CINÉ-KODAK, MODEL M

Simplest of 16 mm. Home Movie Cameras

An inexpensive, fixed-focus home movie camera of excellent picture-taking ability. You merely sight through the finder and press the lever. No focusing. Loads with 50 or 100 feet of Ciné-Kodak Film. Ciné-Kodak, Model M, is equipped with Kodak Anastigmat $f.3.5$ lens, portrait attachment and built-in exposure guide. Its price is only $50, including leather case. See it at your Ciné-Kodak dealer's.



Ciné-Kodak Special ignores t many restrictions of ordinary movi making technique. It creates whol new opportunities for movie club doctors, scientists, engineers . . . cha lenges even the highest movie-makin ambitions . . . opens the bag of Holl wood tricks. Double exposures . . . di solves . . . fades . . . slow motion . . . an mation . . . mask shots—all are a pa of the Special's repertoire. Its full con plement of equipment includes ma devices previously available to profe sional cameramen only. Write for fr copy of Ciné-Kodak Special book.

IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK

nd Brighter Shows

16 mm. Ciné-Kodaks and Kodascopes offer wide price and picture-taking range

NO other line of 16 mm. cameras and projectors offers such a wide range of choice as do the Ciné-Kodaks and Kodascopes illustrated here. Whether you're a catch-as-catch-can beginner, an expert amateur, or a movie maker of semi-professional ability, there's Eastman equipment to meet every requirement of your purse or ambitions.

Into these Ciné-Kodaks and Kodascopes have gone the great technical skill and craftsmanship that only Eastman resources can supply. Out of them, from the very first, you will get the keenest enjoyment and satisfaction known to home movie fans.

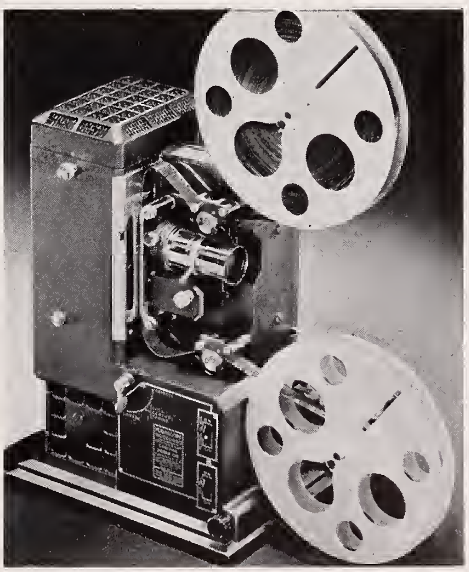
Equipment for every purse and purpose

Visit the Ciné-Kodak dealer nearest you. Ask him about the Ciné-Kodak and Kodascope shown on these pages which meet your picture-taking requirements. Eastman home movie equipment varies only in price and versatility—all models are equally dependable in performance. Eastman Kodak Company, Rochester, New York.

KODASCOPES K-50 AND K-75 ➔

Set New Standards of Screen Brilliancy

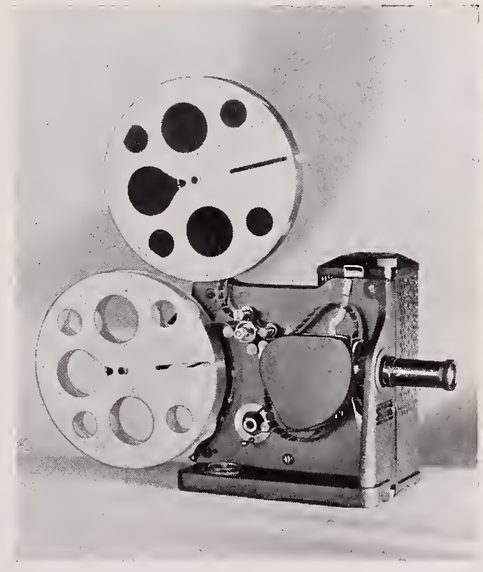
Greater snap and sparkle to home movies . . . larger, brighter screen pictures . . . moother, more dependable operation—hat's what you get with either of the Kodacopes K. The K-50 has a 500-watt lamp hat produces a screen brilliance exceeded y no other 16 mm. projector at any rice, excepting the K-75. The latter is tted with a special 750-watt lamp that is by r the most brilliant light source ever built nto any home movie projector. Both the K-50 and the K-75 include centralized controls, hinged door for lamp and optical parts, high-speed rewind with brake control, single switch control of projector and room light. The K-50, $175; K-75, $200. Carrying case, $15 additional.



KODASCOPE, ➔ MODEL D

A 400-watt projector of high brilliance and low cost

Here's a new, inexpensive Kodascope with any projection conveniences and unusual lumination. It has a 400-watt light source, fast motor rewind, variable speeds, fram- g lever, still picture attachment, elevating evice. It's extremely sturdy, yet light and mpact—at $62 the outstanding "buy" mong 16 mm. projectors. Sturdy, protec- e carrying case, $7.50.



Take your Ciné-Kodak to the Chicago Fair.

Amateur cameras permitted free entrance.

For Better Shots and *Brighter Shows*

16 mm. Ciné-Kodaks and Kodascopes offer wide price and picture-taking range

CINÉ-KODAK, MODEL K →

Most Widely Used 16 mm. Camera

Versatile, compact, convenient . . . Ciné-Kodak K *f*.1.9 makes both Kodacolor and black-and-white movies even when the light isn't at its best . . . may be instantly fitted with any of six auxiliary lenses for telephoto and wide angle work. Has built-in exposure guide, simplified focusing, half-speed device, eye-level and waist-height finders. With *f*.3.5 lens, $110; with *f*.1.9 lens, $150—including carrying case. Your choice of blue, brown or black.

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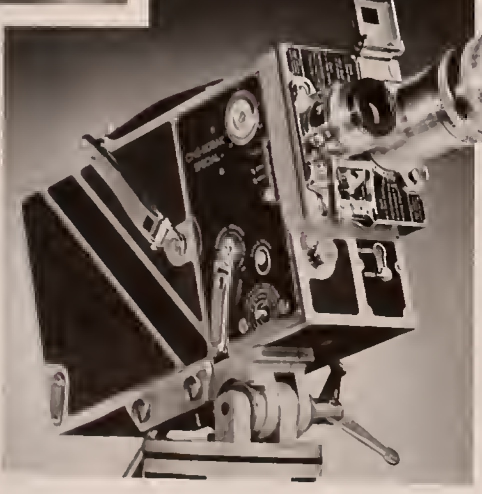

Ciné-Kodak Special ignores the many restrictions of ordinary movie-making technique. It creates wholly new opportunities for movie clubs, doctors, scientists, engineers . . . challenges even the highest movie-making ambitions . . . opens the bag of Hollywood tricks. Double exposures . . . dissolves . . . fades . . . slow motion . . . animation . . . mask shots—all are a part of the Special's repertoire. Its full complement of equipment includes many devices previously available to professional cameramen only. Write for free copy of Ciné-Kodak Special book.

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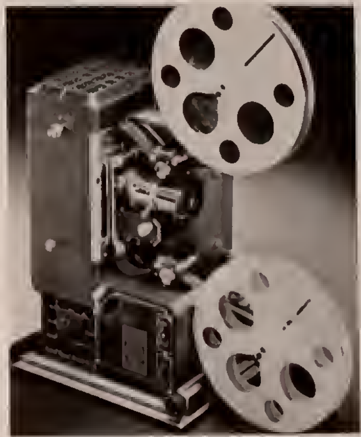

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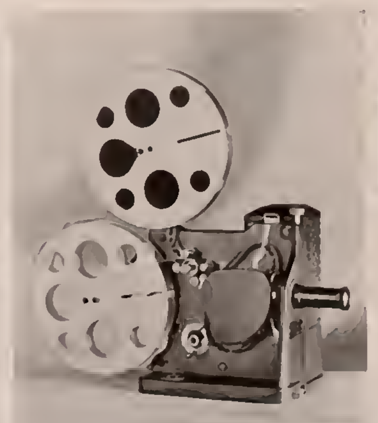

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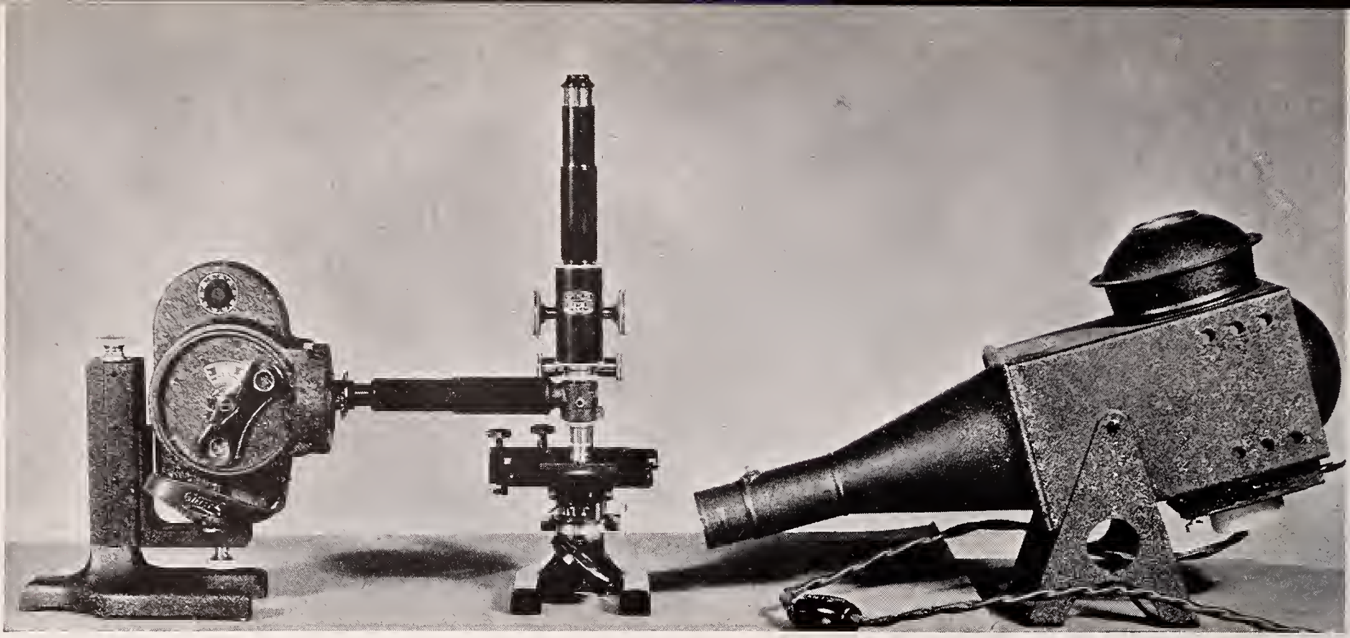
Amateur cameras permitted free entrance.

News of the industry

RUSSELL C. HOLSLAG, ACL



Bell & Howell Co.

Bell & Howell Co.'s complete unit for microscopic movies

Micro movies ■ A whole new world of cinema subjects is at the command of one who acquires the new, complete device for making microscopic movies on 16mm. film, recently developed by the Bell & Howell organization of Chicago. Intended primarily for attachment to a Filmo camera, the device may be adapted to other makes as well. The apparatus incorporates an extension tube, which couples the microscope to the camera so that the optical axes of both instruments are in alignment. The most valuable feature is a form of demonstration eyepiece, or "beam splitter," which enables the operator to center and focus the image at all times while the camera is running. The tube is arranged to fit around the barrel of the ordinary, *f*/3.5 lens of the movie camera, while the latter is held rigidly in position by means of an adjustable stand and clamp arrangement. It is said that the simplicity of operation of this device will greatly extend the production of microscopic movies.

Stewart-Warner ■ Further examination of the new 8mm. camera manufactured by Stewart-Warner, and placed on the market this month, shows that it is built substantially and well and finished nicely. Its outside dimensions are approximately 1¾"x2¾"x6", yet it holds the standard 8mm. spools carrying the equivalent in screen time of 100 ft. 16mm. The lens is an *f*/3.5 and there are two finders, one of the spy glass and the other of the iconographic type. The mechanism has three speeds—12, 16 and 48 frames a second. Threading is extremely simple as there are no feed and takeup sprockets, the film movement being actuated dependably in the gate by means of the claw and pilot pin. The footage meter is of the geared type, and a carrying strap holds the camera in a swivel mount.

Eight 25 ■ The Ciné-Kodak Eight, the camera marketed by the Eastman Kodak Company, Rochester, N. Y., concurrently with the introduction of the popular 8mm. film, has recently appeared in a new model, the Ciné-Kodak Eight 25. The camera so designated is equipped with an *f*/2.7 anastigmat, which gives an excellent range of lens speed and adaptability for a moderately priced instrument.

Answers the query "What's new?" for amateur and dealer

Paragon ■ A new, moderately priced 16mm. movie camera, offering interesting possibilities, appears on the horizon. Received too late for inclusion in this issue, details of the new camera, called the "Paragon," will appear in MOVIE MAKERS soon.

Simplex Pockette ■ This popular and well built little movie camera, the first instrument to bring to the amateur the possibility of loading the camera without threading the film, is provided with a film magazine which makes this possible. This has been improved recently and now is available in metal shipping containers, which eliminate every possibility of disturbing the accuracy of the magazine while packing or carrying or by accidental dropping. ■ A recent inspection of the manufacturing methods in the production of the Simplex Pockette revealed many details which explain its precision. Possibly the most interesting feature in the final test of the camera is the use of a special test magazine, which contains a photo electric cell in the film aperture in place of the film itself. The cell is connected to a radio headset and is so amplified that if the faintest light falls on the p. e. cell a loud buzz will be heard. This special magazine is placed in the camera to be tested, and the whole is turned in all directions under a very strong light. If the camera leaks light in the slightest degree, the headset buzz will tell the tale.

Rod-Al ■ Tests of Rod-Al Film, a new, fine grain, semichromatic reversal film, reveal a resulting screen image which is bright and clean and shows satisfactory detail. Although not as fast as the regular panchromatic reversal, the new film, merchandized and processed by the Rod-Al Motion Picture Laboratories, 2605 Redondo Blvd., Los Angeles, Calif., gives pleasing results compatible with its lower price.

Solite spreads ■ An interesting fact concerning its sales development from the month of March to the present time is reported by the Solite Sales Company, 1373 Sixth Ave., New York City. It is normally thought that, as the outdoor season waxes, the

[Continued on page 300]

MAKE THE MOST OF EVERY CHANCE WITH THESE 3 FILMS

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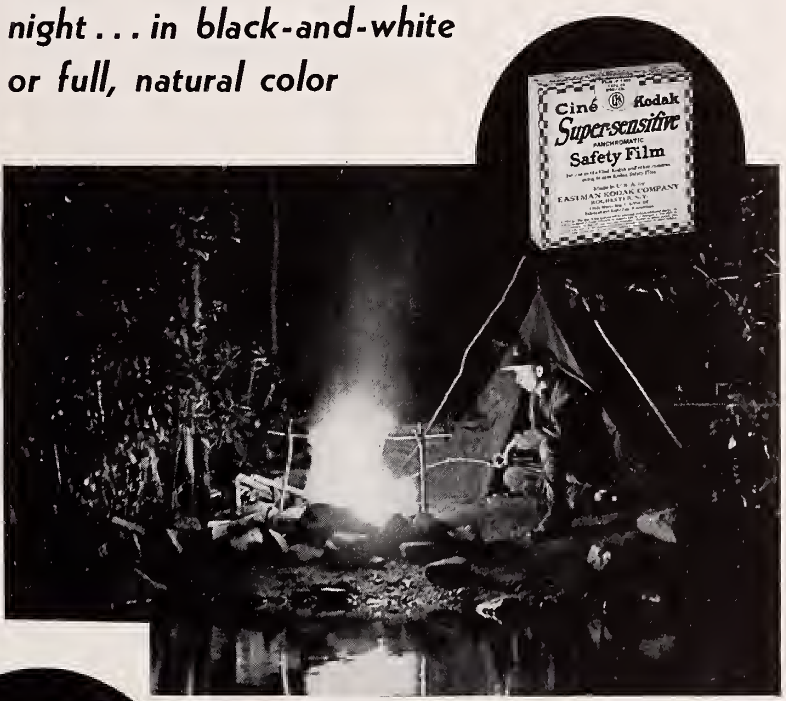
Panchromatic
Safety Film
EASTMAN KODAK COMPANY

Ciné-Kodak Panchromatic Film

ALL subjects are faithfully, beautifully recorded on Ciné-Kodak Panchromatic Film—an ideal, yet inexpensive movie film for outdoor shots of unusually fine quality. When it is used with Ciné-Kodak Color Filters, landscapes acquire new beauty and interest, clear cut distinction is obtained between clouds and sky, subjects and backgrounds obtain their proper black-and-white values. Ciné-Kodak Panchromatic Film costs but $6 for the 100-foot roll; $3.25 for the 50-foot roll.


Ciné Kodak
Super-sensitive
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Ciné-Kodak Super-sensitive Panchromatic Film

A FILM for any kind of day and any time of day . . . from early morning through the night . . . even in the rain. That's Ciné-Kodak Super-sensitive Panchromatic Film. It's twice as fast as Ciné-Kodak "Pan" in daylight . . . three times as fast by artificial light. With Mazda Photoflood lamps this sensationally fast film records in-the-home shots at night with amazing brilliance and clarity. The 100-foot roll costs $7.50; the 50-foot roll, $4.

EASTMAN
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SAFETY FILM
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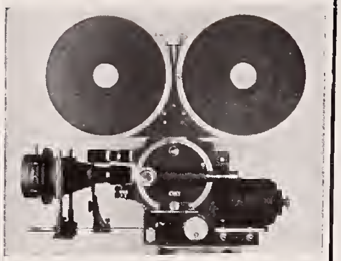
Super-sensitive Kodacolor Film

NOW you can make full-color portraits of your friends and loved ones, capture the riotous color of summer flowers . . . on dull days or in open shade as well as in direct sunlight. Ciné-Kodak *f.*1.9 loaded with Eastman Super-sensitive Kodacolor Film records scenes just as you see them in the finder—in full color . . . even when the light isn't at its best. The price: $9 for the 100-foot roll; $4.75 for the 50-foot roll.

EASTMAN KODAK COMPANY, Rochester, New York



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RALPH R. ENO
America's Pioneer (16mm.) Art Titler and Film Editor, Charter Member ACL
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Cine swims

[Continued from page 275]

ragged. Good follow shots are scenes of each swimmer in which the athlete's body just fills the screen. These scenes which will reveal the swimmer's own particular style can be made from a boat alongside the subject. Underwater scenes that show the arm, wrist and hand movements and the leg and foot action will make a swimming film outstanding. Such scenes may be made, fastening our tank to the side of the boat, to hold the camera below the surface of the water, and following along at the side of the swimmer. Considerable footage may be exposed very usefully in underwater scenes, especially where there is pleasant underwater scenery. Slow motion shots should be made of this underwater action if one is lucky enough to find the right light and clear water. In any underwater work where the background is dark, the swimmers should wear light colored bathing suits.

Angle shots made above and ahead of the swimmers while accompanying them in a boat are interesting, and large closeups of the subject's shoulders and head ploughing through the water are worth while. In taking all water scenes of the types mentioned here, you will find that it will be necessary to spend considerable time in rigging up a camera support so that the camera will be as steady as possible in a boat or tank.

The most interesting scenes in a movie of aquaplaning or outboard motor boating are the ones in which individual action fills the screen. These are made best from a fast motor boat so that most of the scenes will be follow shots. Spills are best shown in slow motion, while other action — skidding and skipping over the water—may be made with the camera slowed down slightly so that, when projected at normal speed, the action will appear faster. Scenes of boats and aquaplanes jumping over small inclines certainly should be made in slow motion as well as standard speed in order to get the full effect of this thrilling sport.

As in all sport pictures, the best technique is to show the athletes first in elementary action and then to build up the interest by shifting to more complicated types. It is the job of the photographer to keep interest centered on the performer by placing him in the picture so as to contrast with the background and surroundings.

One of the most important considerations in filming water sports is to avoid camera movement. Although, many times it is desirable to follow fast action with the camera, guard against unpleasant "swooping" and "panning." If the subject can be followed steadily and kept in the center of the finder and if it is important enough so that the background is subordinate to it, then rapid following is permissible. The cameraman's best friend, the tripod, should be given the place of honor. There is so much movement in filming any kind of sports that it is best not to add bad camera motion to it!

Observe the way the light falls on the water and be sure that it does not reflect the sun's rays on the lens or directly into it. A sunshade will be helpful not only to keep stray light away from the lens but to help prevent water from splashing on the glass when it is desirable to get close enough so that there will be danger from splashing. But, above all, make a leisurely job of the filming, for almost all water sport sequences are too fast.

A glimpse at next month's MOVIE MAKERS

DR. RAYMOND L. DITMARS, the genial and famous Curator of Mammals and Reptiles of the New York Zoological Park and author of *Strange Animals I Have Known* and *Thrills of a Naturalist's Quest*, is a movie maker of ability in addition to his other distinctions. He has written on his filming adventures of the past summer in Panama and Costa Rica where he went in search of the bushmaster, a rare, poisonous serpent. The bushmaster wasn't found, but other important specimens were—and filmed as well. Dr. Ditmars' article is rich in suggestions for the nature filmer and it is intensely interesting as a statement of how a great naturalist uses movies. The photographic illustrations are by Elwin R. Sanborn and Dr. Ditmars.

PAUL W. KEARNEY, whose experience in aquarium filming was revealed in *Fishing with film* in MOVIE MAKERS, December, 1932, has been investigating the possibilities of filming marine life trapped in rock pools left on the beaches by tides. Here, in miniature marine gardens, are star fish, sea anemones, jelly fish and sea horses ready to act for the camera of the ingenious movie maker. Mr. Kearney's article on this new and fascinating field of movie making gives specific directions on what to look for and how to film it.

PORTER VARNEY, ACL, is an experienced yachtsman as well as a movie maker and in a lively article on filming yacht cruises he tells how to make intelligible, interest holding pictures of them. Mr. Varney writes from broad and delightful experience with his subject.

JOHN V. HANSEN, ACL, who has twice placed in MOVIE MAKERS' Ten Best listings and who has made a fine art of

Kodacolor filming, offers a summary of the extensive data that he has gathered on this subject. He is entitled to speak *ex cathedra* for he has dozens of reels of Kodacolor—each a perfect color study —to his credit.

Lieut. D. W. Norwood, ACL, of the United States Army Air Corps, has had exceptional opportunity to study the technique of aerial cinematography and he offers ingenious solutions for the difficulties that face the air minded movie maker. He tells, among other things, what filters to use to penetrate haze, how to support the camera to avoid the plane's vibration and how to handle it in an open cockpit plane.

Try it again!

[Continued from page 276]

prised closeups of turning on the ignition switch, pressing the starter button, steam exploding from the exhaust, pushing home the clutch lever and opening the throttle, all prefaced by medium shots of getting aboard and casting off and followed by a long shot of the boat leaving the float. The sequence was good enough, but somehow it didn't quite click. Then we bethought ourselves of the tape measure. Carefully applied, it showed that the series of closeups, in the order mentioned, were 20, 20, 24, 16½ and 13 inches long. Cutting them to 20, 18, 16, 14½ and 13 inches respectively gave the exact effect desired, and so much more smoothly!

We had planned to introduce in the second reel six sequences of local activities, including the annual Regatta, work in the shipyards and lobster fishing. These sequences were worked out carefully in the scenario, photographed, cut and titled. Proudly we showed the completed product in three reels but, to our dismay, applause was polite but restrained. We knew the photography averaged better than that of the year before, the cutting and editing likewise, but still the film failed to produce the desired effect on our friends. Alone, we ran off the reels over and over again, and it finally dawned on us that we simply had failed to stick close enough to the scheme of our picture. Unity was lacking. So, one evening we started cutting and, before we were through, out came four of those six sequences of local activities. Slashing, once started, continued and other scenes were cut or killed until the three reels melted to two!

Among the most important sequences of the finished and reedited film are those of sailboats. In this section of the picture, the conventional, nearly flat lighting was followed, for the sake of contrast, by the so often discussed side lighting and was completed with a series of back lighting effects. On each after-

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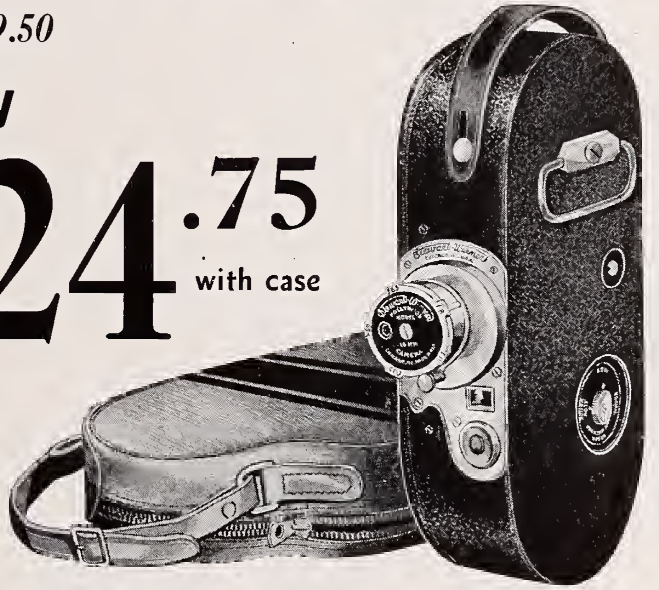

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noon possible we took every boat of any size that could be found, with all the heavier filters, until we had almost too long a series of shots, all with back lighting. We shall not soon forget the question asked by one boat owner, "How can you point your camera at the sun?", and his surprise when we told him that we were doing "nothing else but." At the time, the sails of his lofty "Q" boat were between the sun and our lens. Sparring for the right moment, we circled about, substituted a red for the 4x filter, opened the stop a bit and shot his boat against one of the few real sunsets the season afforded.

Finally, as luck would have it, we overtook a sloop under full sail, heeled far over on the port tack in a fresh southwest breeze. It was about three hours before sunset on a clear August afternoon. The boat was headed northwest and we stuck to her starboard quarter. To iron out the bumps in our own boat, we set the camera at thirty two frames (216 degree shutter), used a 4x filter and stop f/8 on a one inch lens. The result crowned the series, seven feet of film (if only we had taken more!) of a sun splashed deck, of a sleek hull driving through iridescent waves, of bulging sails against a brilliant sky and—the clear cut shadows of those sails on the dancing waves before us. Many beautiful stills of marine views have we seen, but how much more entrancing when in motion!

P. S. This season we plan to use Kodacolor.

Why they film

[Continued from page 279]

hobby," drew several writers into filming, while others elaborated this thought and discussed the advantages of having a mechanical hobby and one that, in the editing and splicing processes, gave happy and absorbing occupation, with consequent relief from the strain of daily affairs. In the various analyses of why movie making is an ideal hobby, were shown much abstract thinking and clear statement. Several persons spoke of the satisfaction of recording their other hobbies in film. One writer detailed the advantages to him in training his mental and muscular coordination in the physical motions incident to filming, splicing and projecting. He looked upon these as a new kind of physical game. Another declared that amateur movie making is a self educating sport because of the new interests and the added information that come to the filmer from studying what he has recorded. Nature lovers were enthusiastic about filming as an adjunct to and completion of the enjoyment of Nature, itself.

Two philosophic viewpoints were indicated, one in the desire, through filming, to "get closer to life" and the other, expressed by a German teacher, "to get hold of other peoples' brains." The latter felt that he could better understand the mental processes of his students by watching their interest in films and their comments about films that they had seen. Two other writers spoke of the marvel of preserving past events in the reality of motion. Others found pleasure in hunting for thrilling episodes to record. Many instances of the professional application of filming were reported.

From this small, but entirely unselected and uncontrolled, cross section of personal movie makers who expressed themselves in the "Why I Film" contest, what general conclusions can be reached? Those who read this discussion may answer that question as well as the writer, from the evidence that has been outlined. The expressions are those of filmers to whom writing comes easy or who set themselves at the task because of the prize of fifty dollars offered; but, from other evidence which the Amateur Cinema League has, the intelligence rating of amateur movie makers is very much above the general average and the majority of them have ready pens. Therefore, the cross section represents to a fairly accurate degree the personal filming group, and conclusions drawn from the contest entries are likely to be typical.

Family recording is the hardy perennial in the garden of film reasons and it is accompanied by other old favorites, such as travel filming and watching the development of children through films of them. The very large degree of artistic intention and planned artistic effort and the strong urge toward creative activity give genuine promise of results from amateur cinematography of a much more original and valuable kind than have ever come from professional producers. It is clear that personal movies have advanced from just another spare time occupation to the status of a conscious effort at expression in a new medium. Serious purpose is manifest not only in the practical application of films in surgery, business, science and other fields but, also, in a serious attitude toward the art itself.

The Amateur Cinema League and MOVIE MAKERS have maintained that amateur movies cover a large territory and cover it intelligently and purposefully. The letters written for this contest have provided supporting evidence for this belief and their revelations of the reasons why filmers film point to wide vistas, indeed, for the future.

Filming the fair

[Continued from page 284]

reflects a quality which is characteristic of the entire Fair.)

In contrast to the foregoing types of transportation provided for Fair visitors, we go to the lagoon and capture the exquisite charm of the gondolas and gondola like launches that ply to and fro. Here we can use Kodacolor, while, if we are taking black and white pictures, we will want the deep amber or, preferably, the red filter to register the scene effectively. Don't neglect human interest sequences; there will be drama in the reactions of the adult crowds, the children and attendants.

We are now ready to consider photographing some of the individual buildings. Owing to their modern architecture, it is possible to secure startling camera angles if the viewpoint is selected carefully. The modern design of the buildings is an invitation to use backlighting on every possible occasion. It is hardly necessary to catalog the buildings in the Fair. The official guide book does that, and one must see the buildings to appreciate the striking camera angles that may be obtained. In fact, one could walk around almost any structure at various times of the day and see different views well worth photographing. Particular mention, however, might be given the fountains in the Chrysler display. Automobile motors have been adapted cleverly to serve as fountains, and a shot of the Chrysler Building, made with a wide angle lens, from a low viewpoint that includes the fountains in the foreground, offers many possibilities.

Incidentally, a wide angle lens will be needed to photograph the many large buildings without "panning." Even though the various structures are placed as far apart as possible, it is not always practical to find a viewpoint suitable for the regular lenses. However, many a striking modernistic corner can be taken with a telephoto lens which will capture its silhouette against the sky.

Before filming details and interiors, we would want to take the famous Sky Ride and secure a panorama of the entire Fair. A long scene of this could be made so that, in editing, individual shots of the various buildings could be inserted at suitable points. For this purpose, a fairly long focal length lens probably will be found desirable in order to pick out individual buildings. Then again, one may take a seaplane or dirigible trip or go up in the captive balloon and get still different viewpoints from the air. All of these are worth taking because the Fair is so vast in magnitude, and presents so many different aspects, that only by photographing it from as many angles as possible can we cover it comprehensively. In the city, some especially good general views can be taken from the tall buildings along Michigan Avenue, for example, the Stevens Hotel, The Strauss Building and even from the Wrigley Building and Tribune Tower.

Distinctive features of the Fair are the various foreign villages which are scattered here and there. Of these, the Belgian Village is the most elaborate; within a walled enclosure is built a sizable replica of a typical Belgian township, including a town hall. In this village, artisans may be found at work —in the streets, the milk vendors in native costume dispense milk from the little dog drawn milk carts, just as they do in their home country. These settings enable one to make pictures of native customs and local color as authentic as if one had taken a trip abroad. Probably, of all the activities in the Belgian Village, the milk vendors will excite the most interest. In any case, there is plenty of opportunity for the fast lens and supersensitive film on the interior shots. In the "streets" of the village, Kodacolor can be employed to good advantage.

Next to the Belgian Village is the Morocco Village, also enclosed in high walls; there one may see the direct antithesis of the European setting. Natives in their flowing robes and typical Moroccan architecture provide first class movie subjects. Further on in the Midway is a large Oriental Village also worthy of separate treatment.

Another striking concession is the "Streets of Paris" where the traditional atmosphere of the French city has been captured with rare success. Here is the ballroom where some of the outstanding social events of the Fair season will center. There were held a series of inaugural dances, culminating at the end of the first week with the ball in honor of the Queen of the Fair and her attendants. Here, if one is lucky enough to secure entrance, shots can be obtained of the personalities most active in the Fair's social life. These functions are as much a part of the Fair as the buildings themselves and, as such, are worthy of perpetuation. The fastest lenses and supersensitive film are, of course, mandatory. Here, again, a reliable photometer should be used.

Probably every amateur movie fan will visit Hollywood-at-the-Fair to see professional talking pictures being made under actual production conditions. This concession is designed so that the amateur, if he so desires, can film the production while it is being photographed by professional studio cameras. An outside lot also is provided for those who want to stage their own plays and receive expert professional assistance. It also is possible to rent equipment there.

A novel stunt in connection with Hollywood-at-the-Fair, while it is not directly concerning the amateur movie maker, is of interest. A masked cameraman will periodically walk around the Fair grounds and will film various scenes. These pictures will be shown

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in the theatre at the Hollywood exhibit, and it is expected that a great deal of interest will be aroused in this manner. This stunt may hold a germ of an idea for movie clubs in other localities.

Comparatively little can be said regarding exposure. because almost all light conditions will be encountered. Therefore, a reliable meter will be one's best friend. Out of doors, it will be possible to use ordinary film with red filters to secure special effects, and, on the other hand, many of the interiors will need the fastest lens and supersensitive film. Perhaps the best recommendation that can be made is that the visitor secure an official guide book, make a complete trip around the Fair first, before deciding what to photograph, and then lay out a brief scenario, allocating so much film to each scene. Only thus can the Fair be photographed satisfactorily on a reasonable amount of film and only thus can its real charm be made permanent.

The clinic

[Continued from page 278]

tween the elements. ■ Watch for heat waves when shooting scenes over hot sand or any flat surface. This applies particularly when the camera is held close to the ground. A railroad track often gives off a noticeable amount of heat waves. ■ Never load or unload cameras in the bright summer sun. If the sunlight gets a chance to penetrate between the spool flange and the film, bad edge fog will result. If there is no shade close by, turn so that the camera will be shaded by your body. ■ Don't try to use supersensitive film under conditions which would call for a stop of *f*/16 with regular "pan" unless you have some kind of a filter to cut down the light. ■ Avoid filming closeups of people when the sun is high at midday. At noon, the shadows are very unpleasant under the eyes. The best closeups are made in the open shade where harsh, contrasty sunlight is avoided. ■ A fast lens and supersensitive film will aid in catching fireworks displays. Be sure not to miss filming some sparklers as the children wave them in the air. Let them spell out their names and they will be amused by the effect on the screen.

Bulletins ■ Now and then, it appears that some League member has not clearly understood just what the bulletin service is and what bulletins are available. From time to time, both the Technical and Continuity Departments issue small booklets or mimeographed sheets covering various special phases of movie making. These are furnished without charge to any member who requests them. A member may write and ask for any bulletin he wishes or he may request that his name be placed on the bulletin list. In the latter case, a set of bulletins then in print is mailed to him, and his name is placed on file so that he will automatically receive any new publications as they are issued. There is no fixed schedule for publication but, as a rule, there are two or three each year. When the standard assortment is sent on request, only the bulletins on subjects of general interest are included. Technical information, such as formulae, tinting data and Kodacolor instructions, is sent only when a member specifically asks for such aid. It is felt that these subjects have not enough general interest to warrant their being sent in response to blanket requests. At the present time, the following subjects are covered in Technical Department publications: exposure, titling, Kodacolor, tinting, developer formulae and a filter chart. Any member may have these bulletins but they are not sent without some indication that they are desired.

Portapod ■ An amateur who needs a camera support in a hurry, and finds that there is not enough time to set up a tripod in the regular fashion, can substitute the following makeshift should he be carrying an exposure meter in a belt case. Screw the camera to the tripod head, remove the meter from its leather case and place two legs of the telescoped tripod in the case. Swing the third leg over the shoulder so that the arm will give it firm support. Although this arrangement may seem rather awkward, it will be found that it can be set up quickly and that the picture will be very steady. As a rule, the idea is limited to the small telescoping metal tripods, and they must be completely closed in order to bring the camera to the proper level for use of the overhead finder. A tripod also can be used as a unipod when fully extended and the legs tied or strapped together.—*Irving Pollack, ACL.*

Drama under the leaves

[Continued from page 281]

them close by. then started the camera once more. The katydid saw the cool, inviting green boughs, spread her beautiful gauzy wings and flew off the stage, thus completing the act.

Now, the katydid must be introduced into the spider's web. so I moved my outfit to the next scene and focused on a section of the web a little below the center where the black and gold garden spider sat quietly waiting for something to happen. I tossed the katydid toward the place covered by the camera, it veered and became entangled in a portion of the web completely out of the picture. The spider rushed at her and the battle was on. The katydid lunged, kicked and flapped her wings, but soon the great wide flanges of web enshrouded her; the spider inflicted a death bite and returned to its silken couch. All this! And I did not get a bit of it. Well, try again, and try again I did, yes several times, before I finally succeeded in filming the tragedy.

I enjoyed an experience that happened while doing an ant picture. I wanted the ant to capture a grasshopper, and of course it must be a closeup as the actors were very small. I carry empty tobacco boxes with me in the field, as they make excellent insect containers. I caught a number of grasshoppers of the proper size and color, then I went to an ant mound, obtained the ants and put them in the boxes.

Under the lee of a hill, beside a white oak stump, I made ready for the picture. Selecting a stock of grass, that was interesting in its makeup, I fastened it to the stump with adhesive tape. Placing the camera on the ground, I elevated the front part of it with a flat stone, so that it would shoot against the sky, and next brought the grass blade in focus. Then I placed my grasshopper where it would make the best picture. After a while it finally sat there quite contentedly. Next, I released an ant on the grass stem and started the camera. The ant turned and hurried to the ground. I tried it again and the same thing happened; the ant was determined to get to the ground.

Again I thought about the problem, and, the next time, I placed the ant on the tip of the arched grass blade that hung about a foot from the ground and out of the picture. Now there was no choice, the ant must crawl up the blade. My camera was going when the ant saw the grasshopper which sat staring into space with an expression of profound indifference.

The ant rushed forward and seized the grasshopper's leg and immediately there was action aplenty. The startled creature leaped frantically in its effort to get away but the ant held on with bulldog determination. At the third or fourth hop, the grasshopper leaped clear out of the picture with the determined ant still clinging to its leg. The whole act could not have been better.

Now, the hunter must drag its victim to the mound and down a hole. I focused on the smooth surface of the oak stump, the camera pointing directly down, the cross grain effect of the stump making an interesting background. I placed the grasshopper on the stump and turned the ant loose. After a few failures the ant tugged and pulled the grasshopper through the picture and I was ready for the final act.

Moving the outfit to the ant mound, I focused on a hole where the ants were

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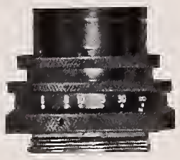

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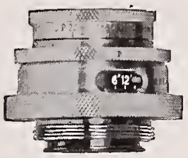

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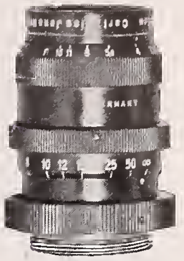

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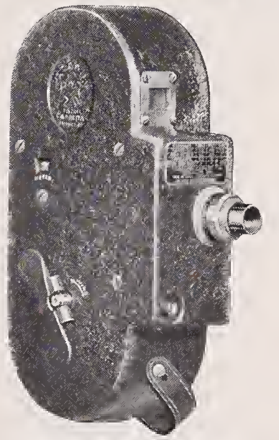

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racing about as if they had all gone mad. After arranging the mirrors so as to obtain the best light possible, I placed the somewhat bedraggled grasshopper nearby and waited for results. Mark Twain was right—ants *are* crazy—at least so it seemed to me at the time. They yanked that grasshopper all over the place only to drop it with complete indifference at the very spot where I had placed it. But, finally, they tackled it again and, either by accident or intention, dragged it into the picture and down the hole. What a relief!

One other experience I recall with great pleasure. I built an insect fairyland on a small table. Moist sand was used to model the hills, roadways and tiny fields. In an elevated valley among the hills I formed a placid lake by using a mirror. A village was laid out with various sorts of fungi, doors and windows were cut into these and insects lodged there. Others loitered by the roadside and by the shores of the lake, while battles were waged on the hilltops. From the mouth of a dark cave under a hill, a giant water beetle threatened those who dared to pass. A lusty black and yellow bumblebee chased a green katydid through the main street and both took to their wings flying across the fairy like landscape. Bayberry twigs made pleasing fruit laden trees, while planted strands of moss looked like miniature cedars. Other material, fantastic and beautiful, I gathered from the fields and woods and wove into the landscape.

After taking general shots of the most interesting happenings I obtained the closeups. Here a cricket's head protruded from the doorway of a toadstool and there a grasshopper's from the window of a puffball. At times I shot down on my subjects, then again I shot some interesting bit of landscape against the skyline, with back lighting.

There is no end of material! One can begin anywhere at any time, for each year the vast insect horde will take up the broken thread, beginning its strange life of tragedy anew.

FREE FILMS

■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *In Nature's Workshop*, one reel, 16mm., reviewed through the courtesy of The Davey Tree Expert Company and produced by William J. Ganz Company, shows the thorough training that a man receives before he is qualified to become an expert in the care of trees. Here is unfolded his rigid physical training, his botanical course, microscopic work in the laboratory, practical training in tree surgery and the knowledge he must acquire of the all important knots in the rope that is his means of gaining the topmost branches of trees. This film will be followed by another about the care of trees, which will be reviewed in a later number.

■ *Tissue Culture Methods in Cancer Research*, two reels, 16mm., is the second of a series of three films of cancer research reviewed through the courtesy of the *American Journal of Cancer*. It gives a detailed record of the delicate methods employed in growing human tissue in culture fluids. Distribution is limited to groups in the medical profession.

Notes on filming children

[Continued from page 283]

A regular game of croquet or golf might be chosen as the excuse for another fine movie of the youngsters. In this case odd camera angles (for instance, a scene taken through a wicket as the croquet ball approaches or a closeup from above of the young golfer's feet and teed ball as he makes a stroke) will add immensely to the interest of the film. There are endless possibilities with sports of all kinds and with other activities of children, such as soap bubble blowing, painting with water colors. Organized activities of small children, such as those of a kindergarten school, and of older ones in their "gang" play will offer an abundance of worthwhile material to the movie maker wishing to carry his efforts beyond mere recording.

On several occasions I have been compelled to employ tricks in order to obtain the desired record films of extraordinary children. Perhaps the reader also has encountered a child who immediately stares as if petrified when he hears the hum of the movie camera in action. In this case I found that the continuous twirling of an egg beater near the camera sufficiently drowned the intermittent sound of the camera to prevent any cessation of activity on the part of the subject. A little music box might be used instead, and this would not require an assistant's services. If you are trying to shoot little Susie astride her Kiddie Kar and she persists in backing away from the camera instead of approaching it (as one youngster did with me), just turn your camera upside down and let the child withdraw from before you. When the film is processed, simply cut out the scene and reverse it end for end. To avoid tanned little faces and limbs appearing too dark in the finished picture, I have disobeyed the usual instructions and have left my 2x filter on the lens when making closeups (on panchromatic film) with completely natural results. If untanned faces are photographed through the filter, they *will* appear too pale on the screen. In trying to work out novel ways to begin record films of children, I once employed a bizarre parasol which the young subject first held between himself and the camera and then gradually raised until his smiling face was disclosed below its odd shaped edge. The shower or water from a garden hose could be substituted as a curtain at the beginning or end of another film, although in this case great care would be required to prevent wetting the camera and photographer.

For the advanced amateur there is no field of movie making which offers, in my opinion, greater challenge than filming child studies in motion, including abstract and designed interpretations of childhood in all its phases. Successful films of this nature are necessarily the result only of much painstaking effort in analytical or purely esthetic fields, and their making demands broad insight on the part of the artist and, very often, the intelligent cooperation of the young models. However, the pleasure to be derived from attempting this work will always more than justify the difficulties involved, according to my own experience

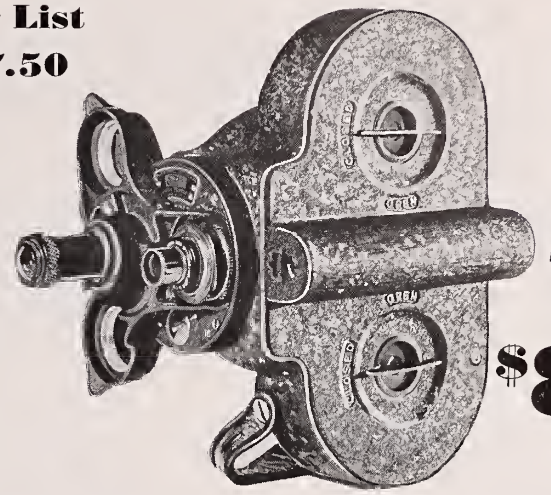
The important thing in making pictures of youngsters is to remember that only characteristic actions of the particular children being filmed will form authentic records. If we can increase the variety of activities (within limits suited to the age and tastes of the little subjects), work in some definite sense of continuity and enhance our pictures with beauty and simplicity of composition without any sacrifice of naturalness in the action—our films will have much greater interest to our friends and lasting value to ourselves.

Illusions that enliven

[Continued from page 285]

make our plans so that the two subsequent exposures would be placed even with the top of the desk. The stage was set in the primary exposure so that the top of the desk was viewed edge on and the line it formed was parallel to the bottom of the picture. To give a mark of this location for future reference, we outlined the image of this desk top in ink upon the surface of the finder. Then, in future exposures, we could place our objects so that they would appear to be standing on the desk. Just to make it harder, there was also a photograph frame on top of the desk, which we also outlined on the finder.

Well! The first shot over, in order to



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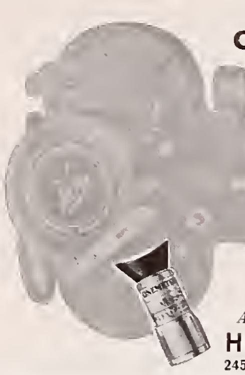

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make our two remaining husbands as small as their modesty demanded, we knew that we should have to place them at much greater distances from the camera. Accordingly, our long living room was converted into a studio with much black sateen, dull side out, tacked to the far wall. Nothing was to be left illuminated in this cave which would bite into the primary exposure, already registered on the film. The second husband was seated in a chair and illuminated so that no light would touch the background. The camera was tilted until the reference line on the finder (marking the desk top) coincided with the bottom of the chair, and of course with reference to the photograph frame, also outlined. We didn't outline this one, because it was too small and too far away, but we made a center reference by placing a small piece of white adhesive tape against the back of the chair where he was to sit. An ink dot on the finder then coincided with the tape. Of course, when the second husband was photographed, his body concealed the small square of tape, but we had the ink dot on the finder to refer to in order to place the third exposure. Alas, the film had to be rewound manually between the three exposures in those days. The film was carefully rewound back to the same spot as originally threaded, twice over. In the second and third exposures, the hand was held in front of the lens for the first two feet or so, then suddenly withdrawn. Result: duplicate husbands suddenly popping into view, regarded by a surprised and surprisingly large husband looking on while his two tiny counterparts enjoy a brief respite from the daily grind.

Next, we decided to bring a photograph to life—that is, magically to replace a static image with a living counterpart. Our plans were as follows: first we would focus in closeup on a fine photograph, suitably framed amid desk top fittings. Then we should stop the camera on its tripod and, *without moving anything*, remove the photograph from its frame and replace it with a mirror, which should reflect the subject, dressed and arranged to duplicate the photograph. A good idea—but we learned that the subject's hair, which is parted on the right side, would have to be parted on the left for the mirror shot so that it would not appear reversed. The focus from lens to photograph frame is four feet, but has to be altered to eight feet when the mirror is substituted. The focus footage is the sum total of the distance from camera to mirror and mirror to subject. (For a discussion of photography in mirrors, see Movie Makers, April 1933, page 164.) Of course, the finder image is slightly displaced for closeups as compared to longer shots. There, the image replacing the framed photograph would be moved slightly to one side. So, for this kind of a shot, we found a direct focus arrangement highly desirable. We minimized the discrepancy between the two lens focus settings by the following procedure. First, we shot the closeup of the photograph in its frame for half the footage. Then, being careful not to disturb it, we removed the photograph and substituted a surface of black velvet. We shot the remaining footage with this in place. Then we rewound the film for its entire length. We next capped the lens and ran the film to the point where the black velvet had been substituted. We were able to determine this point by careful check of the footage meter. We then placed the mirror in the frame and concentrated the illumination on the subject only, whose image was reflected in the mirror. Thus, the frame had been already exposed for the entire footage, but the piece of black velvet had protected the area where we wished to double expose the living image.

In the past, double exposure out of doors in Kodacolor has been something of an achievement, because Dame Nature, jealous of our disregard of the beauty she offered, was likely to defeat the most careful plans. With controllable light, the task is much easier and, with the supersensitive color film, indoor shots with all arrangements are fully practical. Lacking subjects, it is possible, with the camera mounted on alignment gauge and using a remote control, to be both cameraman and actor in a multiple exposure.

Certain advanced forms of multiple exposure require masks, which are simply opaque outlines for blocking out part of the picture for later reexposure. These are generally cut from cardboard, celluloid or other opaque material and held at a certain distance from the lens by means of a device known as a matte box. These devices may be procured for 16mm. cameras in very fully developed forms or may be homemade. A great deal can be done with a matte box coupled with direct focus (which shows the image exactly as the lens, not the finder, sees it). In one sequence which we made, a small figure is seen entering behind a candlestick slightly shorter than she. She lights the candle and sits on her tiny chair to sew. She accompanies her sewing to the receding light as the candle burns quickly down, goes out, relights itself, burns back up again and goes out. Disgusted, she exits behind a knee high thimble and slightly taller spool of thread!

Special masks were cut to fit candle, thread and thimble which were placed at closeup distance for the first exposure. These masks, placed accurately, covered the aforementioned properties which were then removed for the distant exposure to get the small figure. The single exposure attachment, in conjunction with all this, burned the candle down. We then had a camera with a reverse crank which made it a simple matter to reverse the action of another melting candle and to bring it back up again. Because the film could be moved backward or forward at will with the reverse crank, there was no problem of rethreading the camera each time for the three exposures necessary for the illusion.

Unless woven into story form, an entire reel of disjointed tricks is monotonous and confusing. Used sparingly, they become a dash of paprika in the movie menu. Now, more and more cameras can be adapted to every need or they can be procured so replete with accessories that they do everything but plan the pictures. March on, all you cine sleight of hand artists!

Amateur clubs

[Continued from page 282]

Library, were screened at a late program gathering. A production, yet untitled, is in course of preparation.

World fair ■ In compiling a complete 16mm. film record of the Century of Progress Exposition, now in its second month in the Windy City, the Chicago Cinema Club is making one of the major efforts of recent months in cooperative club filming, comparable only to the detailed record of the Tenth Olympic Games, assembled last year by members of the Los Angeles Amateur Cine Club. Movie Makers regards these important cooperative filming ventures, always made possible through special privileges granted to the corps of amateur cameramen, as highly significant in the widespread recognition of the particular quality of the amateur filmer as a solid and sensible hobbyist.

The benefits of months of research and preparation devoted to this filming project by the Chicago club are brought to Movie Makers' readers in the current article on filming the Exposition, by R. Fawn Mitchell, a club member.

Lighting ■ In Berkeley, Harold Hock, ACL, and E. C. Thompson have collaborated in the presentation of a lighting demonstration and test for members of the Amateur Motion Picture Club, a service which has been reported of unusual value.

Members talk ■ Unusual success has attended the demonstrations by club members of various filming schemes and devices at late meetings of the Cinema Club of San Francisco, according to the report of president George A. Young. The wipeoff technique developed by Movie Makers,

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involving the use of a cellulose tape, was discussed and demonstrated at one meeting and was complemented at a later gathering by a similar treatment of the chemical wipeoff. This club's cinematic field days have been progressing well and already provide a finished film on the city's cable cars, *San Francisco, the Unique.* A series of semi dramatic films are now in production which center around the club's recent outing to the nearby ranch of one of the members.

Air race ■ Following their marked success in compiling a film record of the Tenth Olympic Games, members of the Los Angeles Amateur Cine Club now plan another ambitious undertaking in recording the National Air Races, to be held in the west coast city early this month. As a part of their advance planning, the club members have screened and studied a similar record made by the Cleveland Cine Club, in 1929, and made available from the League's Club Library. *Finny Fable*, by T. B. Hoffman, was screened at a late program meeting devoted to home filming, and prizes were awarded in the monthly judging and criticism of members' films, according to the reports of secretary Church Anderson.

Bums in Boston ■ Members of the Boston Cinamateur Club are now busy in the production of *Bums In Uniform*, a burlesque of two tramps and the military service. Written and scenarized by Joseph Dephoure, ACL, the picture is being filmed under his supervision, with Edward Ahlin as director and Robert McGowan as chief cameraman. Recent program meetings of this active group have featured the exchange of club films with other groups, notably the Chicago Cinema Club, which sent *Roped*, by Glenn S. Bowstead; *Pontiac Goes West*, by Stanley J. Warner; *Lake Michigan*, by George J. Cowan.

More for less ■ In California, the Richmond Camera Club has followed the lead of their neighbors in Berkeley by reducing club dues and at the same time offering members increased services and activities. This move marks the beginning of Richmond's second year of club life, now under the guidance of Ray Moffett, president; Marcellus Garland, vicepresident; Jesse Walker, secretary. Messrs. Walker and Garland are editing for the club *Film News*, a bulletin devoted to club activities and programs.

New bulletin

The Amateur Cinema League is pleased to announce to its members at this time the publication of *Travel Talk*, a new bulletin by the continuity consultant on planning and making travel films. In *Travel Talk*, the author, James W. Moore, ACL, has organized his discussion under three main headings: 1. What kinds of things to film; 2. How best to film them; 3. The chief types of film treatment. He has endeavored, where helpful, to give pertinent examples of each important point made, drawing in his selection not only from his work at League headquarters in planning and reviewing hundreds of members' travel films, but also from his own considerable wanderings in foreign lands. *Travel Talk*, like all other League bulletins, is available to members only and to them it is free of charge. It will be mailed automatically to those members who have asked to be carded for all bulletins. Other members are cordially invited to request their copies at once. It will be available shortly after July 4.

News of the industry

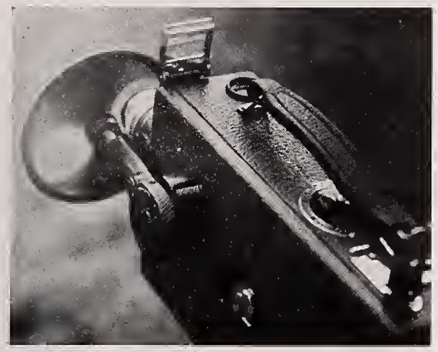
[Continued from page 288]

demand for artificial lighting equipment should wane to a certain extent. But Solite reports a steady increase of sales as the season has advanced, a condition which would seem to indicate a greater interest in controlled lighting. The fact that the Solite is designed with a special optical system which makes use of the tubular, concentrated filament type of bulb may have some bearing on this. Several minor improvements in construction have been announced.

Luma photo emporium provides new facilities for service

Luma moves ■ The Luma Camera Service, well known cine and photographic headquarters, formerly located on West 34th St., has moved recently to the ground floor of the McGraw Hill Building, 330 West 42nd St., New York City. According to Joseph Maggio, manager, the additional space and facilities of the new place of business will afford a greater opportunity for service, and amateurs are invited to visit the store.

Filmo invites ■ The Bell & Howell Company, makers of the famous Filmo amateur cameras and professional cameras used in many of the Hollywood studios, has issued an invitation to all amateurs to visit its display at the Chicago World's Fair. The various exhibits include an actual sound stage with full recording equipment and noted stars acting before the camera. Visitors may see scenes of the Hollywood studios duplicated on specially constructed stages with glass partitions between them. The Bell & Howell Company calls attention to the fact that there will be over sixty movie theatres on the grounds.



William J. Grace

Grace dissolve device on Ciné-Kodak is automatic in action

Matte Box ■ A well constructed combined lens sunshade and matte box is found in the Willo Effect Matte Box, recently announced. The device is of light, rigid construction, being made of cast metal. A convenient slot holds the various diffusion effect masks, of which six are furnished. By using various thicknesses of gauze, the amateur can get any degree of diffusion he desires. The matte box fits on any kind of lens barrel by means of an adjustable clamp.

Filmo Topics ■ The summer issue of this interesting organ, published by the Bell & Howell Co., 1801 Larchmont Ave., Chicago, contains many seasonal features. Among them are *Movies Everywhere at the World's Fair*, a résumé of the sixty 16mm. movie displays at the Exposition; *Movie Camera Lenses*, a guide to their use and selection; a timely article, *Filming Your Vacation.* A sample copy of *Filmo Topics* will be sent on request to any reader of Movie Makers.

Correction ■ Under the head of *Jottings*, in the *News of the industry* for June, the address of the George W. Colburn motion picture laboratory was given incorrectly. The correct address is 7100 N. Washtenaw Ave., Chicago.

Phillips Twenty five ■ A new, small rack for developing twenty five feet of 16mm. film in a seven by nine inch tray has been announced by the Phillips Laboratory, 653 Hillcrest Ave., Westfield, N. J. It is made for title work.

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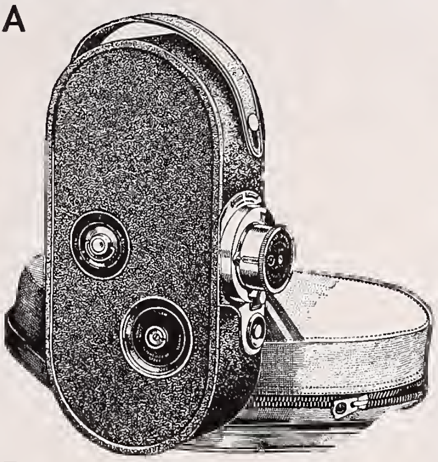

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Clearwater: Courtesy Cigar Store, Post Office Arcade.

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Miami: Miami Photo Supply Co., 31 S. E. First Ave.

St. Petersburg: Robison's Camera Shop, 410 Central Ave.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
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105 N. Wabash Ave.
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Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
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Hattstrom & Sanders, Inc., 702 Church St.

Galesburg: Illinois Camera Shop, 84 S. Prairie St.

Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.

Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.

Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.

Rockford: Johnson Photo Shop, 316 E. State St.

Springfield: Camera Shop, 320 S. 5th St.

INDIANA

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Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
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309 S. Michigan St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.

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Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.

Iowa City: Rexall & Kodak Store, 124 E. College St.

Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

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Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.
Stevensons News Stand, 125 N. Market St.

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Portland: Bicknell Photo Service, Inc., 15 Preble St.

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Montgomery-Frost Co., 40 Bromfield St.
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Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.

Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.

Lowell: Donaldson's, 75 Merrimack St.

Lynn: Moehring's, Inc., 490 Washington St.

Salem: Pitman Homovie. 418 Lafayette St.

(Continued on page 304)

Closeups —What amateurs are doing

■ Elsewhere in this number of Movie Makers there will be found a complete discussion of the filming opportunities at the Chicago Exposition of Progress, or "World's Fair." What with no restrictions being set up on amateur picturing of its many wonders, the fair stands out as the filming chance of the season. With this in mind, the League is happy to announce that members will find a friendly and able counsellor in the person of Herbert H. Johnson, ACL, who will be on hand every day at the display of the Eastman Kodak Company, located in the Hall of Science. League members also will find a hearty welcome at the headquarters of the Bell & Howell Company, located at space G, in the foyer of the theatre in Hollywood at the Fair.

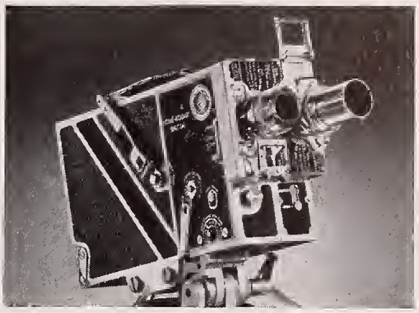
■ In the great lecture room of the Grassi Museum of Leipzig, *Portrait of a Young Man*, that distinguished abstract film created by Henwar Rodakiewicz, ACL, and chosen by this magazine as one of the Ten Best amateur productions of 1932, has been given its premiere screening in Germany. An audience of high officials and leaders in the cultural life have hailed it with enthusiasm, and professional film critics have given it unusual space in their review columns. From Andreas Löwy, ACL, comes word of the discussion by no less a journal than the *Berliner Tageblatt*, which says in part: "This film deserves to become known everywhere in Germany . . . The mighty beauty of the sea, its continually changing apparitions and aspects have perhaps never before been shown so strikingly on the motion picture screen." This warm concordance of foreign critical opinion with the evaluation by Movie Makers' staff Mr. Löwy regards as "a very pleasing fact of international understanding."

■ With all of this in mind, we were mighty interested when, the other day, we received a press release from the steamship company on whose vessel Mr. Rodakiewicz (among others) had sailed for Georgetown, British Guiana, on a trip of exploration into the little known jungles of Brazilian Guiana. The party, of eight persons, is led by William LaVarre, who, the press release says, has been around those parts before; in fact, the last time he was there, we are informed, he found a bunch of alluvial diamonds and made a fortune from his find. On this trip, however, he will go into an entirely different section of the country, though it doesn't say why. With him are his brother André, chief cameraman for Burton Holmes and a Movie Makers author; the wives of the two brothers; Maurice Kellerman, connected with Paramount; Floyd Crosby, one of the cameramen on *Tabu;* David (Goes To Baffin Land) Putnam and Mr. Rodakiewicz.

■ Out in Utah, the Ogden Ski Club was casting about for a suitable design to go on the club ski jackets, until Riley Hess, ACL, solved the problem. He found it in the person of the fat little fella' decorating the editorial page of February Movie Makers and, since Mr. Hess was both a League member and official club cameraman, he added ACL to *his* badge. Here at headquarters we were delighted, as we've always been pretty fond of this pudgy rascal, perennially busy with his inquisitive camera. In fact, we've been so fond of him and talked of him so much that he just had to have a name. Someone suggested "Moom" in an offhand sort of way, laughingly. But it has stuck ever since, so now you know what his name is.

Riley Hess, ACL, is official cameraman of Ogden Ski Club

■ Just for fun and to see what the Yellowstone Park looked like in winter, Dr. C. H. Carpenter, of Casper, Wyoming, has, for two successive winters, made extended trips through the Park on skis. He first tried it in 1931 and found three weeks of good weather and sunshine. On the second try, last year, the Park got back at him, with the worst three weeks of weather in the history of the local Weather Bureau. There were almost constant storms and the snow fell to a depth of eight feet on the level and forty five feet in the drifts, while the highest temperature recorded was fourteen above zero and the lowest *sixty five degrees below*. This, the Weather Bureau opined, was an all time low for the entire United States. In spite of all this, however, Dr. Carpenter carried on, having a great time ("everything in the Park is more beautiful in winter than in summer," he writes) and shot more than 3000 feet of 16mm. film, on the two trips. Not once, even in the coldest weather, did his camera jam or the film buckle and crack.



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(Continued from page 302)

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Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

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Detroit: Clark Cine-Service, Rm. 203-4 Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. FILM SERVICE, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

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Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
Plaza Camera Co., 218 Alameda Rd.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
"Hyatts" Supply Co., 813 Locust St.

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Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

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Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

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Newport: K. E. Waldron, 1 A Main St.

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Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

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J. Navilio, 1757 Broadway.
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Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
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American News Co. and its Subsidiaries, 131 Varick St.
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Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
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Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
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Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
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745 Fifth Avenue.
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Gimbel Bros., Dept. 575, 33rd St. and Broadway.
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Hecker's Camera Store, 1519 Amsterdam Ave.
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Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
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Meta Photo Supply Co., 126 Liberty St.
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Rome: Fitchard Studio, 133-135 W. Liberty St.
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Metzger's Photo-Art Store, 183 S. Main St.
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L. M. Prince Co., 108 W. Fourth St.
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Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
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Pullman: Graves Studio.
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Seattle: Anderson Supply Co., 111 Cherry St.
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Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

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Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  W. E. Brown, 327 W. National Ave.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
  Gimbel Bros., E. Wisconsin & N. Plankington.
  Plankinton Arcade News Stand.
Racine: Photo-Crafts Shop, 526 College Ave.
Sheboygan: A. E. Winscher Co., 720 N. Y. Ave.
Superior: Greenfield Photo Supply Co., 1304 Tower Ave.

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Honolulu: Eastman Kodak Stores, 1059 Fort St.

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  Harringtons, Ltd., 386 George St.
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  Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

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Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

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  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

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Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Winkler: John J. Braun, Box 230.
Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St., W.
  T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
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  Gladwish & Mitchell, 7 Cypress St.

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Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

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    59 Cheapside.
  E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
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  S. W. 1: Kodak, Ltd., 96 Victoria St.
    Service Co., Ltd., 289 High Holborn.
    Westminster Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
  W. C. 2: Kodak, Ltd., Kingsway.
    Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
    Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
  W. 1: Bell Howell Co., Ltd., 320 Regent St.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
    Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
    Westminster Photographic Exchange, Ltd., 62 Piccadilly.
      111 Oxford St.
  W. 5: Bruce's, Ltd., 28-28 A. Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
Paris 9e: Photo-Plait, 35-39 Rue Lafayette.
Paris 13: Amateur Cine Photo Selection, Establs. J. Chotard, 20-22 Rue Bobillot.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  Foto Schaap & Co., Spui 8.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
  Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
  Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Peisterstraat.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Web. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cikkek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Empire Book Mart, 160 Hornby Road.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Central News Co., "La Nacional" Bldg., Avenida, Juarez Num. 4.
  Kodak Mexicana, Ltd., San Jeronimo, 24, Apartado 125 Bis.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
  Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
  Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
    294 Lambton Quay.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
  Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
  Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
  Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
  H. Strubin & Co., Cine Service, Gerbergasse 25.
  B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
  Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
  Zulauf and Co., Bahnofstr, 61.

Dealers Listed in Black Face Italics Are Advertisers In

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MOVIE MAKERS

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New York City

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Gives Charley Chase a chance to show his finesse in preventing his new stepfather from suspecting their relationship—but his stepfather has a similar secret to protect. Good comedy situations.

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Our two heroes—Laurel and Finlayson—explore the African wilds, where their escapes from savage men and beasts will alternately frighten and delight you.

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33 West 42nd Street, New York, N. Y.
Subsidiary of Eastman Kodak Co.

Across the tracks

[Continued from page 277]

groaned in answer and the track ends rose, settled and rose again, by inches. Now the barge was snug and the winches paused, holding. I thought that the show was over and looked at my watch—only fifteen minutes now till train time.

I was wrong about the show. The junction of tracks, from car float to bridge end, which seemed nicely aligned to me, did not please the familiars of this business. Now, along the line of each landing track, giant bars of iron (called "hairpins"!) were slid from shoreside through iron straps on barge and bridge. No chance for sideward drift with those in place. Then, still critical, the bridgehead men adjusted rail to rail with further clamps, knocked out the holding blocks beneath the forward car and rested, awaiting an engine. It was then, recalling engines myself, that I looked once more at the time . . . and fled. It was one minute of train time and *I* had the tickets!

There was, I discovered, a lot to be learned from those fifty nine minutes, so perilously near sixty! Part of it was private and had to do with missing trains, holding tickets and the like. This part was told to me. The rest, though, was pretty public and common property, if one looked around a bit. It had to do with the filming chances around harbors, rivers, freight yards, produce markets, lumber yards or any other of the innumerable backyards of commerce. I began to look around in earnest (alone, this time) and was amazed. In all such places there were films just begging to be made. In harbors one might plan a picture according to activities (general or specific), according to moods (bustling, quiet, sparkling, misty, windy, calm) or a film to study the doings of marine backwaters, as with the carfloats. In freight yards there was offered again the film of general activities, or a more curious study based on railroad signatures borne by each wandering car, or again the semi abstract film of patterns—tracks, towers, switches, cars, engines and steam, roundhouses, old wheels in piles, etc. In produce markets there were patterns of a different kind, more static—pile upon pile of baskets, boxes, crates, barrels and bags, each odd shape repeated many times. Or there was the romance of such widely varied produce, all converging, in carriers of equal diversity, from the truck gardens of a nation. The famed public markets of Spanish America had nothing on this for glamor and activity!

Although films of this kind—based on the material found "across the tracks" in grandma's day—pretty generally concern themselves with industrial scenes, their outlook is not that of the commonplace "industrial." These latter are detailed, specific and factual; the film of odd places is, in essence, romantic and skims the surface of sensuous impression. Watching the carfloats, I was not concerned whether there were ten or twenty cars in the load. I never thought to ask the capacity in tons of the crane or how many barges might be handled in a day. Cold facts in a film of this kind will kill the glow. For example, think of the grand picture which could be based on the concept, "Fuel." First, there is wood, the primal and primitive source of man's fire. This might be treated in scenes of forests, woodcutting, piled, cord storage in the yards and, in the cities, of salvaging it from the streets in broken crates. Coal would follow, introduced perhaps with a crawling train of burdened gondolas, *en route* from the mine. Then sequences of tipple, yard storage, trucks, colliers, barges, hulks and the like would carry on. For oil, there would be a flash of the derricks and the fields, tank cars *en route* and in the yards unloading, the nest of storage tanks, trucks filling up, case oil for foreign trade and the strange bulk of tankers; there are these and more and there are yet the towering gas tanks and their plants, to round it out.

There is, certainly, plenty of stuff to work with. But just as obvious as this plenitude is the fact that in filming it we must skim the surface. Pictures, impressions, feelings are what are wanted, not facts and figures. Because, across the tracks, we are walking on cinders is no sign that we must be serious. Let's be wide eyed about it!

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ APEX FILMS, INC., New York City. A list of Apex Featurettes will be sent to any one who requests it.

■ BELL & HOWELL CO., Chicago, Ill. In addition to silent releases, there are many sound on disc subjects which include features, two reel comedies and Grantland Rice Sportlights.

■ EASTMAN KODAK CO., Rochester, N. Y. An extensive list of Cinegraphs covering a wide variety of subjects will be sent to those requesting it.

■ H. C. FILM SERVICE, Detroit, Mich. Productions in 100 ft. lengths may be obtained at various prices.

■ HARRY'S CAMERA SHOP, New York City. A library comprising features, cartoons, comedies, travelogs and educationals is maintained by this store.

■ KODASCOPE LIBRARIES, INC., New York City. *Mum's the Word*, featuring Charley Chase, involves complicated relationships of stepfather and stepson. *Roughest Africa,* with Laurel and Finlayson, is a comedy having the wilds of Africa, savages and ferocious beasts as a background.

■ MOGULL BROS., New York City. Both silent and sound on disc subjects make up the extensive library of this dealer.

■ NEWMAN'S CAMERA EXCHANGE, New York City. Various types of films are offered for rent by this library.

■ WILLOUGHBYS, New York City. A film rental library is maintained by this company.

Classified advertising

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EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER. Century of Progress Bargains. Brand new, latest model Filmo 70A, brown finish, Cooke *f*/3.5 lens, new type carrying case, list $140.00, Bass price, $95.50; brand new, latest model Stewart-Warner, four speed, 16mm. camera, *f*/3.5 lens in case, just 50% off the list of $49.50, each $24.75 net; used Victor Model 3 Turret camera, 1" Trioplan, *f*/2.9, 1" Hugo Meyer *f*/1.5, 4¾" convertible Hugo Meyer telephoto, complete with case, Correctoscope and other accessories, $124.50; Peko 16mm. projector, motor driven, 400 ft. capacity, $15.95 each; brand new Bausch & Lomb 95mm. Tessar *f*/3.5 telephoto lens at $32.50; used Filmo Character Title Writer at $15.00; used Filmo Model 57 projector, 200 watt bulb at $55.00; used DeVry Model D, 250 watt projector and case, $37.50; 1½" projection lenses to fit all standard makes, each $2.95; Milner Cinemeter for all 16mm. cameras, 99c; brand new, self threading Stewart-Warner reels and humidor cans, 45c each. Hundreds of other bargains at National Motion Picture Headquarters. Bargaingram No. 210 mailed on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ $150.00 to $200.00 ALLOWANCE for your Filmo 70D, DA, or Victor Model 5 when traded in on the new Cine-Kodak Special outfit, built to your specifications. Liberal allowances for your old equipment on the new Victor 5 with reverse action. NATIONAL CAMERA EXCHANGE, 5 S. 5th St., Minneapolis, Minn.

■ LOWEST prices on all movie equipment. Eastman Teaching and Medical films at bargain prices. CINECRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ 8MM. *f*/1.9 CINE-KODAK with Model 60 Kodascope, practically new, costs $154.00, sell $115.00; 70A Filmo *f*/3.5, excellent condition, $45.00. F. L. CAME, Barbasol Co., Indianapolis.

■ BARGAIN: Cine-Kodak B *f*/1.9; Kodacolor attachment; Kodascope A complete; screen, Kodacolor; entire outfit, $80.00; also Kawee camera, reasonable. BOX 160, MOVIE MAKERS.

■ JUST ISSUED: CATALOG 30-M. Cine-Kodak "M," *f*/3.5 anastigmat, like new, $50.00; Victor, *f*/3.5 Velostigmat Anastigmat, $76.50; Keystone "A," *f*/3.5 Anastigmat, $27.50; B & H 70-A, *f*/3.5 Anastigmat, worth $140, only $72.50; Cine Ansco, *f*/3.5 Anastigmat, $67.50; Cine-Kodak "B," *f*/1.9 Anastigmat, case and filter, worth $160, and Kodascope "C," worth $60, both for only $125.00. Hundreds of Bargains in Cameras, Projectors, Lenses, Equipment at the recognized Headquarters for Every Known Photographic Need. NORMAN-WILLETS CO., 318 W. Washington St., Chicago.

■ FILMO 70-A camera and case with *f*/3.5 and *f*/1.8 lens, in good condition, $75.00; Filmo 70 AA camera and case, *f*/3.5 lens, *f*/1.8 T.H.C. special with Kodacolor filter, telephoto 4" *f*/4.5, like new, guaranteed, $165.00; B & H tripod, new, $30.00; B & H Photometer, $15.00; Willo Cine meter, $5.00. JOHN P. CONBERE, 1227 W. Walnut St., Shamokin, Pa.

■ NEW BARGAINS: 16mm. Stewart-Warner 4-speed cameras, $24.75; Hollywood Model cameras, $17.49; metal folding tripods, $1.95; editing outfits, $4.50; films, 35c up. Free lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ SPECIAL—Latest model Stewart-Warner 4-speed 16mm. cameras, nationally advertised at $49.50; our price, factory packed, only $24.50 postpaid. R. J. JONES, 309 E. Sunbury St., Shamokin, Pa.

■ $88.00, or highest cash offer, takes brand new $150.00 K *f*/1.9 Cine-Kodak and case. E. IMHOFF, 456 N. Booth St., Dubuque, Iowa.

■ RCA PHOTOPHONE, 16mm. Sound-on-film projector, PG-38, complete and in perfect condition. Including two 400 ft. sound-on-film subjects and spare projection lamp, $300.00. BOX 158, MOVIE MAKERS.

Printed by WNU, New York

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■ ST. AUGUSTINE, FLA. AND BOK TOWER. A Gold Seal Super-scenic, 100 ft. 16mm, $4.50; PIXY PICTURES (25 ft.) 16mm. shorts, all new film, $.75 each or three for $2.00. Send for lists. SIMPLEX FADING GLASS, $2.00 postpaid. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

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■ ONE PRINT, Olympic Games (Los Angeles Cine Club) new. Individual events, complete, cheap. Will trade for 16mm camera. BOX 159, MOVIE MAKERS.

■ ATTENTION! Camps, sound libraries, clubs; 400 reels 16mm. sound film with discs, brand new, retail price, $30.00 per reel; our price, $12.00. Send for list of subjects. T. HAMMERSCHMIDT, 45 W. 45th St., Room 405, New York City, or Lombard, Ill.

FILMS WANTED

■ 16mm. SOUND on disc films wanted, new or second hand single reels & features. State if duplicate discs available & lowest cash price. Apply, LOFTUS, Ely Lodge, Enniskillen, Northern Ireland.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY. QUALITY PICTURES. What are they? Just what you receive from our Library—interesting subjects, fine Photography and Perfect Film Stock. We cannot give you anything else, because QUALITY FILMS are all we accept. EXCHANGE PRICES are just what we made them August 1st, 1931, TWENTY-FIVE CENTS per hundred feet, plus return postage and insurance. If you are particular, we ask your patronage. Our new CATALOGUE No. 25-A is now available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FILMS exchanged and sold—We have a large selection of 16mm. films for exchange at 25c per 100 ft. plus postage. Also a complete rental library from 50c, 400 ft. reel, up. MANHATTAN FILM RENTAL LIBRARY, 5115 Eighteenth Ave., Brooklyn, N. Y. (Lists on request.)

■ A LARGE selection of 16mm. films for exchange and sale. Each film in perfect running condition. No duplicated subjects in library. We inspect all films and accept in exchange only perfect ones, insuring perfect prints in return. SUTPHIN BOULEVARD ART SHOP, 90-22 Sutphin Blvd., Jamaica, L. I., N. Y.

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■ TARGET pistols, shotguns, rifles, and other good firearms accepted in trade on motion picture and all photographic equipment. Authorized Eastman, Filmo, Victor, Carl Zeiss, Leitz, Stewart-Warner, Graflex, and Rhamstine dealers. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ JULY SPECIAL—16mm. film enlarged, 2¼x3¼, 25c; 3x4, 35c; 4x5, 40c; 5x7, 50c; best results. Write STANLEY, 3665¼ So. Grand Ave., Los Angeles, Calif.

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EIGHT
MODEL 25

ONLY
$44 50
with f.2.7
lens

Its *f*.2.7 lens makes Ciné-Kodak Eight, Model 25, a remarkably competent movie camera—with an unusually fast lens for a camera costing but $44.50.

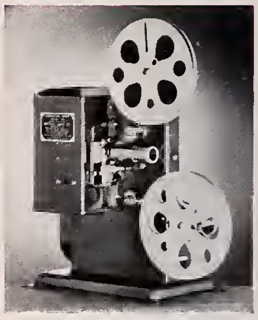
HERE'S a new model Ciné-Kodak Eight to recommend to those of your friends who desire the economy of an 8-mm. camera, yet want more latitude in their movie making than that offered by the *f*. 3.5 Model 20. It's called the Model 25, and has a Kodak Anastigmat *f*.2.7 lens; makes indoor and dark-day shots simpler, more certain.

$44.50 for the camera. $2.25 for the film—20 to 30 scenes at 10¢ a shot.

3 CAMERAS—3 PROJECTORS

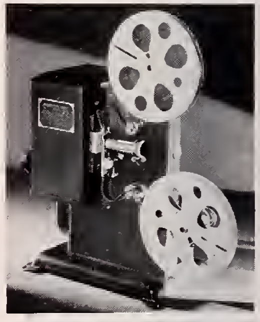
Ciné-Kodak Eight, Model 20, with an *f*.3.5 lens, is priced at $29.50. Then there's the new Model 25 at $44.50. The Model 60, with the *f*.1.9 lens, interchangeable with a 1½-inch telephoto lens (supplied as an extra), and attractive, serviceable carrying case, costs $79.50. All are equally dependable, vary only in lens speed and appointments. The three Kodascopes Eight are shown to the right. Eastman Kodak Company, Rochester, New York.

IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK



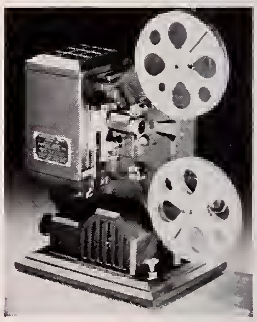
KODASCOPE EIGHT MODEL 20—ABOVE RIGHT

Most inexpensive of the three low-cost Kodascopes Eight, the Model 20 is a dependable home movie projector. Runs 200 feet of 8-mm. film at a time—a quarter-hour show—is motor driven, and rewinds by motor. For 60-cycle, 105- to 125-volt A.C. lines only—$22.50.



KODASCOPE EIGHT MODEL 25

A low-cost projector similar to the Model 20 in appearance and reliability. The Model 25, however, has three additional advantages—greater brilliance, simplified focusing, and the capacity to operate on either A.C. or D.C. 100- to 150-volt lines—$34.50.



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CINÉ-KODAK EIGHT . . .
Eastman's NEW PRINCIPLE *Movie Camera*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AUGUST, 1933

25c

Classified advertising

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■ BASS BARGAIN COUNTER — Century of Progress Bargains—Bass prices prove why most shrewd buyers send their orders here. Brand new Stewart-Warner sound on disc projector, turntable and amplifier, finest made, practically noiseless, semi automatic, synchronizing device while projector is running, list price, $375.00, complete at $169.50; DeVry Model B 16mm. camera, *f*/3.5 lens, $9.95; Peko Hollywood, 100 ft. spring driven camera, *f*/3.5 lens, with case, $15.75; Filmo 70D, 1″ Cooke *f*/3.5, 1″ Cooke *f*/1.8 with Kodacolor, 4″ Telephoto *f*/4.5 in tan B case, like new, $187.50; brand new Cine-Kodak Model M *f*/3.5, $44.50; Cine-Kodak Model B *f*/1.9 with Kodacolor filter, $77.50; Kodascope Model C projector, motor driven, $17.50; DeVry Model 47, Cine *f*/3.5 lens, $17.50. Bargaingram No. 211 is ready. Eighteen pages teeming with everything in 16mm. apparatus and supplies. Your copy is ready—send for it. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ CINE-NIZO camera 0.99 Dallmeyer, case, critical focuser, $75.00; Model A Cine-Kodak *f*/3.5, case, tripod, $45.00; DeVry portable 35mm. camera *f*/3.5, $47.50. THE CAMERA SHOP, Inc., 531 Market N., Canton, Ohio.

■ DEMONSTRATORS: 260 w. K Kodascope with case and Kodacolor, like new, $125.00; BB Cine-Kodak, 50 ft. model with *f*/1.9 lens, case, perfect condition, $75.00; C Kodascope, $35.00; *f*/2.7 wide angle lens for K Cine-Kodak, never used, $30.00. Money back guarantee. OKLAHOMA PHOTO SUPPLY CO., Oklahoma City, Okla.

■ NEW and used bargains, cameras, projectors, accessories, films, sound and silent. MOGULL BROS., 1942-4 Boston Rd., New York City.

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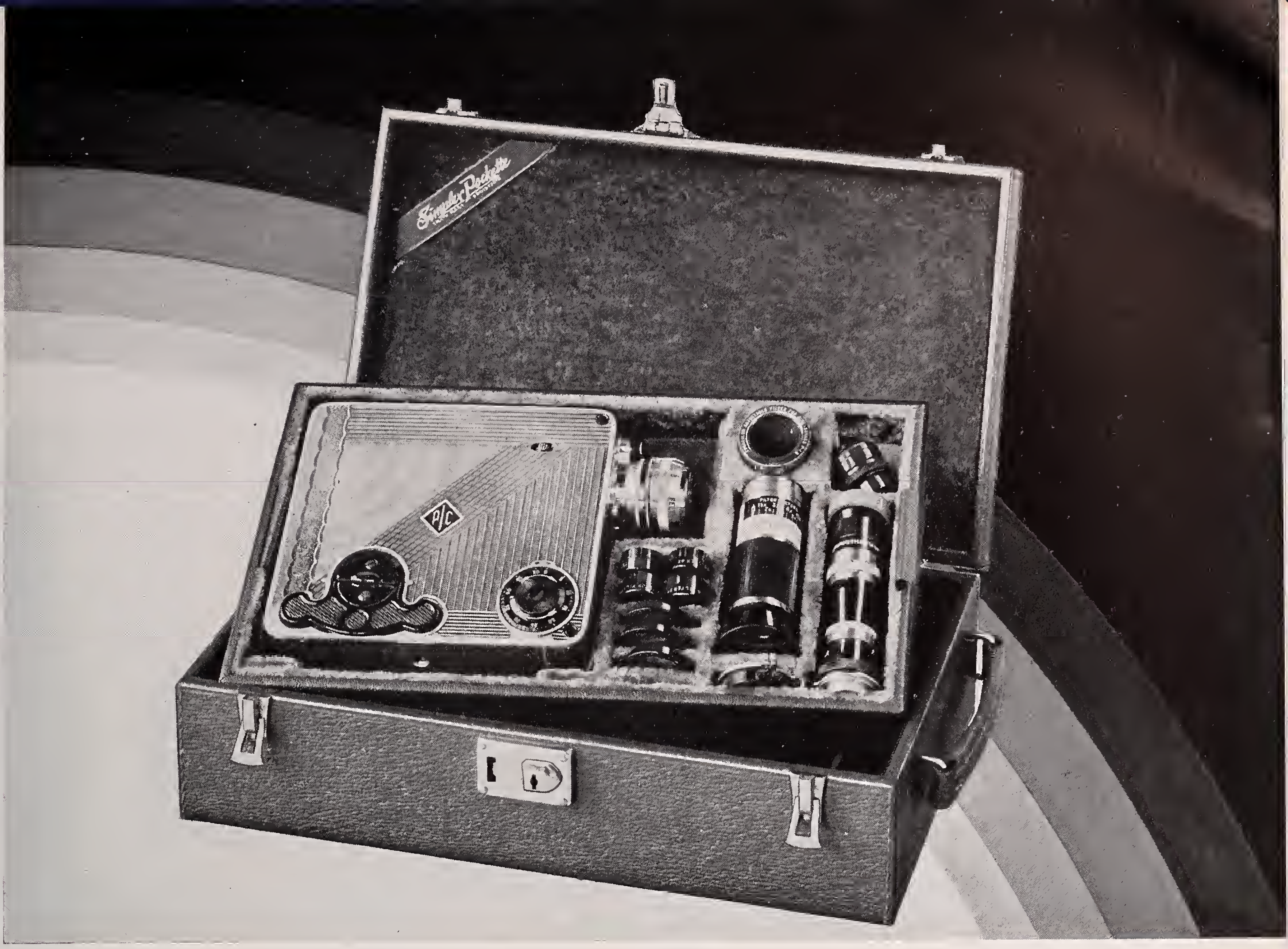

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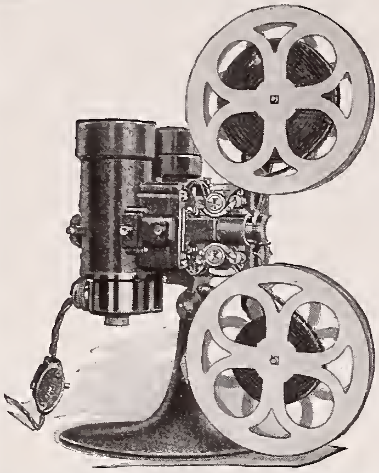

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In the Heart of New York

A glimpse at next month's MOVIE MAKERS

COUNT DE JANZE, ACL, who hunts big game in Africa with his camera as well as with his gun, tells of some of his stirring movie making adventures on the veldt. While collecting specimens for museums of natural history, he has had filming opportunities that every cinematographer who enjoys photographing wild animals must envy. His entertaining article gives a taste of them.

NORMAN D. TAYLOR, ACL, has prepared a simplified guide on processing and printing titles and short experimental lengths of film. He tells how to build racks to hold the film during developing and during drying. Directions for building a printer from a second hand camera are outlined and developing formulae are given. Mr. Taylor has proved the practicality of his suggestions by building the equipment himself, and the illustrations will show the results of his work.

WILLIS OSBORN, ACL, who planned and photographed *Thornwell Orphanage*, a film which publicizes the services of that institution and which placed in MOVIE MAKERS' selection of the ten best amateur films for 1932, tells how he did it in a concise and helpful article. This survey of his experiences will be invaluable to others who plan similar publicity or welfare pictures.

ERIK G. VON LADAU has written a delightful and helpful article on mountain filming which reveals an intelligent enthusiasm for both climbing peaks and movie making. He offers advice on handling the camera during an ascent, selecting views that will best portray the grandeur of the scene and staging those thrills that cannot be caught otherwise.

FREDERICK G. BEACH, ACL, confesses to an enthusiasm for filming trains and all that appertains to railroading—the crack expresses, the puffing freights or the activity of the switchyards. He has summarized his experience in a stimulating article that tells, among other things, how to get the most spectacular scenes, when to look for particular shots and what human activities can be filmed best against this background. His article is interlarded with definite technical advice.

HERBERT E. ANGELL, ACL, advises movie makers to take their cameras to the races to capture human drama as well as the action of paddock and track. His article is rich in suggestions on filming either the great derbies or the lesser races.

Keystone View Co.

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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Editor

ARTHUR L. GALE

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Closeups—What amateurs are doing

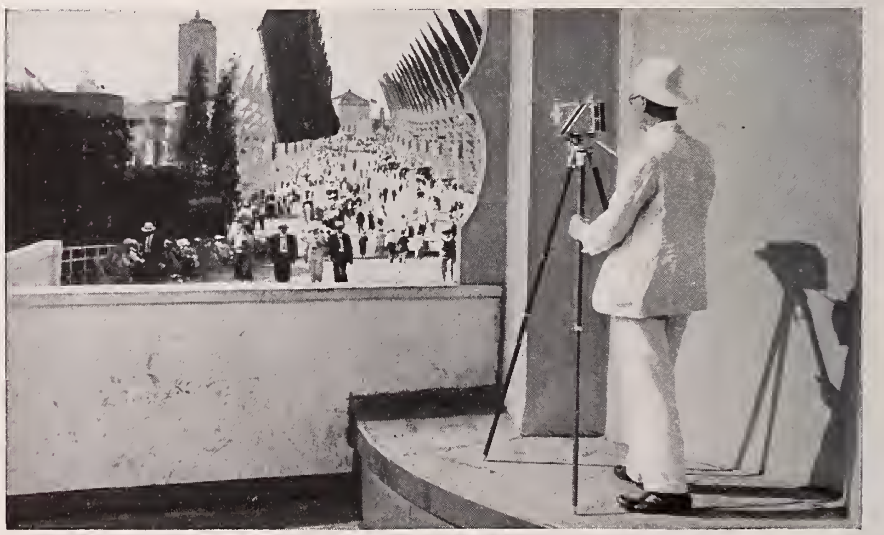
■ For a number of months now we've been looking at and discussing with him the many reels of film shot by Arno R. G. Fritsche, ACL, during his time in the United States Army. Little by little we've gathered that he got around a bit in the years of this employ, that he is a top sergeant (and looks like one), that he is connected with 2nd Battalion, 18th Field Artillery, and that he has some mighty interesting and valuable pictures. As a matter of stated fact, he *has* soldiered in the Philippines, Guam, Japan, Mexico, Hawaii, Germany, France, Belgium, Holland and Luxemburg. However, the thing about his films which began to build up in our consciousness was not wide travel, but historical record. As we get it, the field artillery is being mechanized these days just about as fast as the government can manage it. The staccato sputterings of caterpillar tractors sound now in place of the venerated explosions which once guided the Army mule, and the gallant day of a mounted troop is obscured in the fumes of gasoline. Not so in the films of Sergeant Fritsche! Here is all the panoply of an older day, with saddles still more important than cylinders. Here, in the field, is the troop saddler at his bench and the troop farrier shoeing his charges as the need arises. There's lots more—too much to mention—of mules, guns, picket lines, water call, etc. Our bet is that soon this stuff will be history.

■ Several hundred miles in the interior of South China an American missionary has been reading Movie Makers for the past two years, getting his copies sent in month by month from a cine dealer in Hong Kong. Now, at last, he writes headquarters taking out a League membership and asks that we excuse him "for waiting so long to become a member of the great ACL family . . . You have no idea the joy which the magazine gives me when I am on a month or more journey into the interior. My Bible and a bundle of Movie Makers make up most of my library, alone among the Chinese, where I never hear a word of English."

■ *Ten Years After* is the title which Milton Feinberg, in Baltimore, Md., gave to a recently completed reel of personality scenes in which he has presented, ten years after graduation, seventy of the 107 classmates in his high school class. Business men in many varied offices, doctors in operating rooms, plumbers in their shops and countless other vocations are now represented by the members of his class, traced down from a high school record book. The completed film has been screened with unusual success at a recent class reunion.

■ If one can believe a recent feature story in the *Los Angeles Times,* there are plenty of movies being made in Hollywood, but *by* the stars and not of them. The movie colony has gone for home movies in a big way. Most any day, we are told, one may see the diminutive Helen Hayes crawling around the grass of the lot on her tummy, looking for ants to film, her especial craze. Katharine Hepburn, on the other hand, sneaks round the sets, shooting the big shots in their off moments. Her prize is a study of Colin Clive wrestling with a collar button—luckily not a talkie. Wallace Beery has long been known as a cinema fan, combining this with his other hobby of flying, while John Barrymore uses a portable thirty five to record the joys of his beloved yachting.

H. W. Voss, ACL, on location with a Cine-Kodak Special at the Chicago World's Fair



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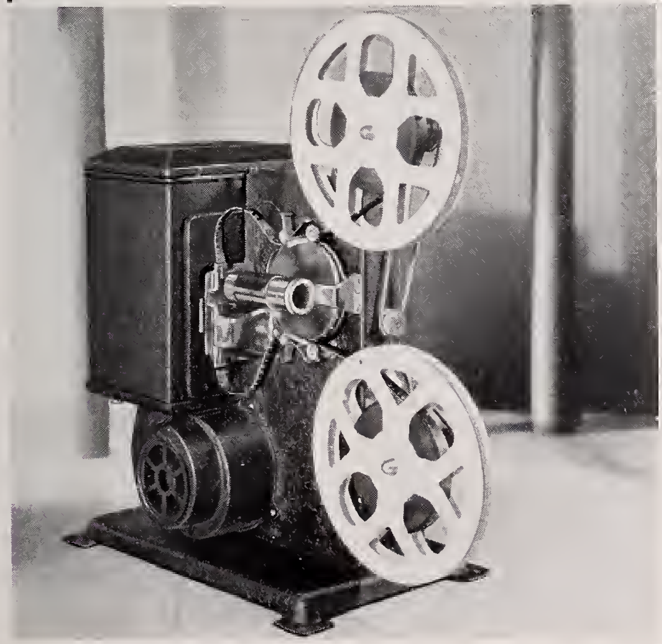

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Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. A series of films of the World's Fair, made by Burton Holmes, Inc., are released exclusively by this company. Complete subjects in themselves, these films will serve also as adjuncts to one's own movies of the Fair. Highlights are found in *Around the Fair with Burton Holmes, Streets of Paris, Wings of a Century, Enchanted Island* and *The Fair at Night.*

■ EASTMAN KODAK CO., Rochester, N. Y. The Travel Cinegraphs are excellent for splicing in your own travel reels to make them more complete. These include films of Bermuda, the West Indies, Canal Zone and Hawaii.

■ GUY D. HASELTON, Hollywood, Calif. An illustrated booklet describing all Travelettes may be had on request. Included are *Falling Waters of Yosemite, Let's See Yosemite* and *Death Valley.*

■ KODASCOPE LIBRARIES, New York City. The August releases are *Dangerous Trails,* wherein Bill and Bob chase a cougar and capture the cub which they take home for a pet; *Circus Time,* in which Billy Bevan and the Juvenile Gang originate and operate a circus much to the delight of all.

■ J. NAVILIO, Brooklyn, N. Y. A complete sound on disc library of over 500 reels contains short subjects and features. Service is available throughout the United States.

■ ERNEST M. REYNOLDS, Cincinnati, Ohio. Produced by this distributor are the 100 foot Gold Seal Library subjects. These include many scenic subjects of famous spots throughout the United States and Canada.

■ The following companies also have films for rent or sale: Apex Films, Inc., Harry's Camera Shop and Willoughbys in New York City and Long Island Cine Library in Woodside, N. Y.

FREE FILMS ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *In League With Nature,* one reel, 16mm., the second of two films reviewed through the courtesy of The Davey Tree Expert Company, presents clearly and attractively the importance of preventive as well as curative care of trees. The Davey Tree Surgeons have been so trained that they can detect a rotten or diseased tree which may look normal to the layman. Feeding these trees at the roots or scientific spraying, as a result of their knowledge, saves trees and shrubs that otherwise would be lost. Also is shown the delicate reconstruction of tree trunks that have been damaged. This film has specific interest for the horticulturist and is a revelation to the general public.

■ *The Busybody,* one reel, 16mm. and 35mm., reviewed through the courtesy of General Electric Company, presents, in animation, the 175 parts which go to make up the smallest motor. After the machine has been built on the screen, practical applications of it are shown. This film is available for group screening only.

A cine budget

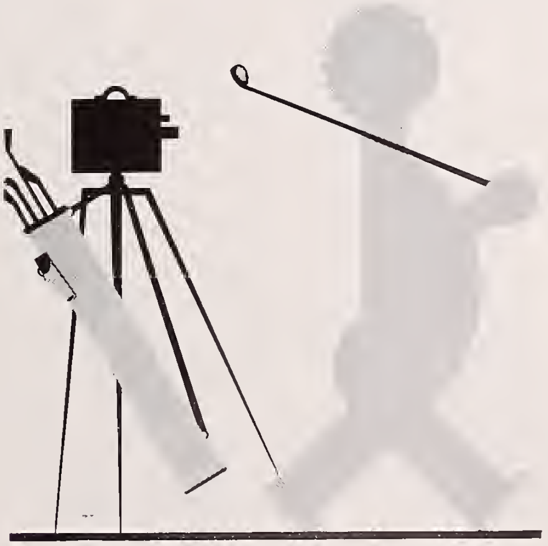
THE readers of this magazine belong to that large group of responsible and intelligent persons who realize that the world can emerge from its present industrial ailments only if each one of them lends a definite cooperation to national and international efforts toward recovery. There is scarcely a single individual who reads these pages who has not, in one or more definite ways, already committed himself to some service, either in his business or in civic and national enterprises, designed to make an industrial and economic revival certain.

The economic upswing must be effective in everything in order to accomplish what we all hope from it. It will not be enough if each of us cooperates in business and in common effort toward community and national advancement; we must go farther and give a helping hand to those things that minister to our recreation as well as to the entirely practical affairs of our lives. For it is obvious that what is our recreation is another's business and if we need more buying power in our textile concern, for example, so will the company that makes our golf equipment need more buying power for it to make a contribution to the general recovery.

Happily, it is possible to combine duty and pleasure in becoming a more active buyer in our recreations. We need not be utterly bored if we exhibit community virtue, neither need we feel guilty if we spend money on a hobby, because we know that we are contributing to the upswing of industry. We can help and be entertained at the same time.

Every movie amateur naturally concludes that what he can do individually will be of little comfort to the amateur movie industry, but the composite of all the individual actions leading to expanding markets will make an impressive and an effective whole. Each buyer needs do but little. If, for example, every reader of MOVIE MAKERS were to determine that he would allocate the price of one roll of cine film each week as his contribution to better amateur movie business, the result to retail dealers everywhere would be enormously encouraging. This sum might actually be spent for film, it might be used to acquire a needed accessory or applied as partial payment on a piece of major cinematic equipment.

None of us can be expected to increase his expenditures only in the field of extra contribution for relief, extra investment in new enterprises, as a national duty, or hiring men to do "made work." If increased expenditure stopped here, we should all go about with long faces and short bank balances. There must be some compensation for every person's cooperation by increasing his purchases and expenditures. Also, whatever we can do, as individuals, in accelerating the wheels of industry must be spread over as much territory as possible. Let us not forget that by devoting a definite weekly sum to our movie making we can help and, at the same time, enjoy.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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Filming summer cruises

PORTER VARNEY, ACL

"READY camera?—Ready forward—Drop anchor!", cries the skipper. The rattle of chain and the splash of the "hook" is accompanied by the steady click of the cine camera. Following this medium shot, the camera then registers a closeup of a pair of seamanlike hands making the chain fast. The resulting two scenes give us a very brief example of the three C's of cine work aboard small cruisers. They are *continuity*, *cooperation* and *change*.

Much has been written on continuity, but the more one sees of amateur movies, the more one feels that this quality cannot be emphasized too strongly. Even as little as a half hour's thought before a trip, a few brief pencil notes and the strength to stick by them will make all the difference between random hit or miss snapshots and an intelligible, interest holding *story* of a summer cruise. There are, of course, innumerable ways of starting such a picture, depending in large part on personal preference and the amount of film to be used.

A leisurely introduction can be built up with winter shots of the crew meeting at the skipper's house, poring over charts and having a grand discussion of "where to go." This could fade out and would be followed by a shot looking down the pier toward the boat, showing the gang carrying supplies aboard. After near shots of this action would come closeups of last minute preparations, such as splicing a thimble in a new piece of rope or whipping the end of it. Then, when all is in readiness and the lines are slipping, Tom, who always forgets something, jumps to the dock and dashes ashore. The rest of the crew disgustedly tie up and sit impatiently on the cabin trunk. At last, Tom is seen running down the wharf and leaping aboard. Then there is a near shot of Tom panting and surrounded by the crew as he unwraps his package and discloses a bottle of sunburn cream (close closeup) amid hoots and laughter from our hardy, seagoing tars (medium shot). Then we're off, with the camera cutting back and forth from medium to closeup shots of the boys hoisting sail, the skipper at the wheel giving directions and friends waving goodbye on the dock.

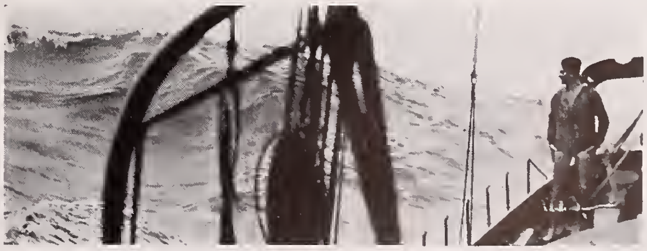
If desired, in the case of sailing craft, one can jump right into the story with an opening of the boys heaving on the halyards. If the vessel is a motor boat, it might be done this way: first, scenes of deck activity, then a shot from the pier of the boat's silent, inactive exhaust pipe, next a closeup of a foot stepping on a starter button, another scene of the exhaust pipe which suddenly shoots out a puff of smoke and water, rippling the calm surface next to the hull and, finally, a scene of the propeller churning the water at the stern and of the gentle ripple at the bow growing into a foamy wave.

Once at sea, introduce the individual members of the party in their various capacities, as they do their particular jobs. Whether it be helmsman, engineer, deck swabber or A. B. aloft, show them *doing something*. The cook might be introduced in this manner, a closeup of a pair of hands rapidly shelling peas into a kettle (you might use half speed for this) and then medium shot of the cook sitting on deck, reclining against the cabin trunk with a kettle between his knees, as the shelling proceeds. In most small yachts it will be difficult or impossible to make any interior shots but, if she is equipped with facilities for setting up the table on deck or in the cockpit, you can shoot the cook as he places his steaming dishes on the table and the gang falls on them ravenously.

I have a closeup made of such a table at Block Island on a cruise six years ago and, when I see the movie, I still smack my lips over that delicious swordfish steak. On the same cruise, two of the boys nearly drove me off the boat by eating high smelling Camembert cheese every day. Here was a great opportunity for a comic note which we missed completely. It could have been done almost entirely with closeups. Imagine this: a general shot of the group at table; a near shot of a young man contentedly eating; a close closeup of Camembert label on cheese (sitting on table at other end), a pair of hands opening the wrapping; a longer shot showing the face of the second chap, who winks at camera, grins like Mephistopheles and, with a nod of his head, bids you look to the other end of the table; at this point, we would cut back to the face of the first young man, showing his nose beginning to wrinkle and twitch and mastication ceasing—etc. Well, work it out for yourself, ending if you like by showing the offended young man jumping overboard and swimming for shore.

The second of the three C's is *cooperation*. Naturally, many times the gang will be too busy having a good time to give the cameraman any attention, so it will be up to him to sell them on the idea that he must have their cooperation—sometimes as actors and sometimes merely as "props" or scenery. The cameraman must persuade them of the value of producing a picture which, in the long

[Continued on page 343]



Dayton Snyder

Transmitted light will give charming effects in color

JOHN V. HANSEN, ACL

Color counsel

The hues of nature, vivid or delicate, call for Kodacolor

FAITHFUL reproduction of the glorious colorings of nature has long been the goal of photographers, and the amateur movie maker is particularly fortunate for he has one of the best media yet developed—the Kodacolor process. Now, due to faster emulsions and improved filters. there is no closed season for color filming. In fact, the cameraman needs hesitate only when the light intensity comes under the category of "very dull." Even this warning may be tempered by one's judgment of the type of scene being made, for it is evident to any user that the scope of Kodacolor exposure is wider than generally is thought.

At present two types of filters are in use. The older of the two is the familiar tricolor filter which slips into the lens barrel; exposure is controlled by means of neutral density filters that cut down the light without affecting color registration. The newer type of filter also slips into the lens barrel but incorporates a special diaphragm, which enables the cameraman to decrease the amount of light admitted without resorting to the addition of filters. When open to capacity, this filter will pass about seventy five percent more light than the older type. At the smaller openings there is a very helpful greater depth of focus.

For some reason, many color filmers expend their main effort on closeups and near shots, rarely venturing into the field of middle distances—and then only in fear and trepidation. As for the long vistas—the picturesque, nestling town in a charming distant valley, the expanse of rolling country flecked with patterns of fields and woods, wide waters terminated by the green of the shores or the remote, majestic mountain tops, veiled in delicate blue haze—they are thought flights of fancy and beyond the capacity of color films. But this is a fallacious assumption and is the regrettable cause of the sacrifice of many rare opportunities. Given the proper light and atmospheric conditions, the correct exposure, a clean filter and the right distance setting, this marvelous color medium will register every hue, value and intensity appearing near and far, provided there is color in sufficient mass to retain distinct and noticeable space in the completed picture.

The most difficult problem faced by the amateur is that of exposure. As the experimenter will soon find, the exposure markedly affects the brilliance and intensity of color values. Some users keep an exposure record and build up their judgment by experience, while others rely on exposure meters. For the more inexperienced, the exposure meter will work wonders. The other method soon brings its own reward in better pictures and a fuller appreciation of picture possibilities but it requires more study of light intensities than does ordinary black and white filming. In the study of light for Kodacolor filming, three different classifications should be considered—reflected light, transmitted light or a combination of both. The last two mentioned must not be confused with what is termed backlighting for, in this type of lighting, the subject does not necessarily—or usually—transmit light to the camera lens; the image is recorded by means of reflected light even though the source of illumination is behind the subject. Amateurs confine their shots almost entirely to those made with ordinary reflected light, for few realize that pictures made with transmitted light often exceed in charm and beauty those taken by reflected light. Perhaps the opportunities are somewhat limited but the resulting effect tenders compensation in softness and delicacy of hues and values, while, as a whole, the light and color rendition can be woven into striking and fascinating compositions. Foliage and garden objects provide an excellent field for this type of lighting. Closeups of translucent orchids or the large petals of other flowers are obvious possibilities, but filming need not be limited to closeups by any means. Even medium shots made with transmitted light are possible, especially in the fall season. A composition with a background of green trees, lawn or sky, with the principal object a large bronze maple or blue beech through the foliage of which the sun's rays pour in sparkling streams, is bound to bring thrills when seen on the screen. There will be one time of the day when the light will be just right for such work and only a little study of the scene is required to capture it. When the camera is facing the light, one must take precautions to prevent the direct light from striking the lens. A sunshade or matte box will help and is invaluable in many ways to the serious color worker. Under ordinary conditions, [Continued on page 342]

Cine beach combing

PAUL W. KEARNEY

There are no yawns in this new type of seashore movie

ARE you fed up on those seashore shots showing sun tanned maidens squealing in terror as they stand almost ankle deep in the surf—or endless frames spent on the weekend "athaletes" building gym pyramids on the sand? Then shake the trite humans for a while and go off to some quiet spot where you can be undisturbed; you will find a thousand movie subjects that you will look at on the screen a thousand times without boredom.

What, for instance, could be more appropriate for the leading role in your beach reel than the star fish? You will find him in swarms around rocky places, often in tide pools shallow enough to make photography possible. Watch him. Turn one over on his back and film him righting himself; pile up some stones, stick a star fish half way up and make a sequence of his acrobatics as he goes up or down. Better yet, find a good, fat mussel; put it close to the star (without opening it) and see if you can't tempt him to dine. If he is hungry, you will have something worth while to picture. You will see the starfish sidle up to the meal, wrap himself slowly around it so as to cut off the mollusc's air supply and gradually force the shell open. When the mussel emerges, he finds the star's stomach, turned inside out and plastered around the shell opening, all ready and waiting. Presently you will have an empty mussel shell to show in a closeup on the sand. This may take time and perhaps it ought to be filmed at half speed. Scenes should be judiciously selected as the action goes on. Probably this should not be the first thing that you attempt in this field—but it is something that the beach movie maker ought to attempt sooner or later.

For more action, consider the fiddler crabs. These quaint little fellows, an inch broad more or less, live in the sand, in the mud or between the tide marks, depending upon the species. The males have one yellow claw as large as the whole body and they have a curious habit of standing on their hind legs (they get up so far that frequently they fall over backward) and waving this claw exactly like a man beckoning with his arm to somebody at a great distance. They live in little burrows into which they scamper at the slightest strange movement, so when you hunt them, do not look for crabs but for a settlement of small holes that pockmark the ground. Usually they have mounds of sand or mud behind them or piles of small earth pellets beside them. The crabs will have disappeared below before you see them but, if you stand quietly for a few moments, they will reappear cautiously, one by one, to resume their eternal quest for food.

The noise or sight of a camera won't bother them at all, but any quick movement on your part will send them pellmell into their holes. Don't scare them and they will perform—they will wave their claws, battle with each other and pounce on passing insects, eating them with a delicacy that would make Emily Post envious. Enlarged on the screen with a telephoto lens, they will be even more amusing.

Nearby you also may find a horseshoe crab. He is large enough for easy photography and well worth a few shots. Turn one over and get a closeup of his fourteen feet, legs, nippers and whatnot, all waving in different directions. This lad has his teeth on his legs and chews his food with them before putting it into his mouth. Even if you don't get a shot of that, it will do for a title, and you can content yourself with a few feet of his laborious struggle to right himself again by sticking his tail into the sand and doing a somersault.

Among the other crabs that make good material are the spiders—ferocious looking creatures who usually camouflage themselves by planting marine vegetation on their backs. For comedy, by all means get a ghost crab—the only crab that is almost square in shape. Let one of the youngsters chase him along the sand. On a straightaway, he will keep Eddie Tolan stepping—and when the pursuer gets close, he will show you some side stepping, zigzagging and back tracking that would make "Red" Cagle look foolish!

For atmosphere there are always the sea gulls, the sandpipers or the sand martins with their nests bored straight into the perpendicular side of a sand dune. For variety, you may try your hand with a sand adder, a harmless but tough looking beach snake, who will scare the wits out of you with his hissing and puffing and coiling and writhing, perhaps climaxing the show by vomiting in disgust—or fright—if you don't let him alone. [Continued on page 340]

Lively sea horses and the stone crab are willing actors

Paul W. Kearney

Charles DuBois Hodges, ACL

Record the lure of the open road with a scene like this

Vacation filmways

Cine recipes for a summer vacation with car and camera

REXFORD W. BARTON, ACL

ALL good vacations lead eventually to the cutting table, where the editor is confronted with the task of tying the random scenes of a summer's shooting into a film of allurement for winter evenings, when the projector becomes the silent witness of travelers' tales. Neither perfect exposure nor intelligent, careful or swearful editing will produce the desired result unless there is present one essential element, a definite thread on which the scenes may be strung.

If you have chosen the family automobile as the magic carpet for your vacation, the selection lends itself to a continuity that can link the Empire State Building to the Grand Canyon or the Salt Lake Desert to the trout streams of the Adirondacks. BUT the automobile will not do it without some thoughtful effort on the part of the cameraman, both before and during the expedition.

A good continuity plan for any trip is one that accomplishes four things. First, it must show where travelers went; second, where the pictures were made; third, it must account for and carry the story over unpictured distances in a logical, plausible way; fourth, it must have a definite connection with the pictured scenes.

One automobile continuity that fulfills the above requirements is an adaptation of and improvement on the animated map. In itself, the animated map of the professional screen, while spectacular, is too mechanical and fails in the fourth requirement given above. It may, however, be adapted to fit in as an integral part of an amateur film. Following each picture sequence, one or more of the members of the trip should be photographed in a medium shot and closeup, studying the road map. The pilot of the party should indicate the route with a pencil. Each one of these map pictures made *in the field* is followed, in the finished film, with a closeup of the map, made at the end of the trip *at home*. The "studio" closeup shows the pencil of the pilot tracing a heavy line from the point where one sequence ends to the point on the route where the first scene of the next one opens.

By filming, each time, the same characters studying the maps, always in different surroundings, and by using the endless possible variety of angles, the map scenes, rather than becoming repetitiously boring, can be turned into amusing comedy. The novelty that can be introduced in these shots will heighten the enjoyment of the audience who will soon anticipate the unexpected. You will have turned a mechanical continuity into one of the most entertaining features of the finished film. But the cameraman must think out a number of these scenes in advance and not forget to film them as he goes along.

A good opening for an automobile trip is a shot of the car packed and ready for departure. (While the details of loading the car were no doubt exasperatingly interesting to those who forced a freight car load into an automobile, to film them delays the anticipated action of the story.) For this scene, set the camera ahead and to one side of the car, in such position that it will locate definitely the starting point of the expedition. The reason for locating the starting point is that the final scene, arriving at home after the trip, should be made from the same setup. Have the members of the party get into the car and drive past the camera. The camera "pans" on the passing machine and the scene fades out rapidly.

While planning the sequences during the trip, do not lose sight of the fact that the automobile is the warp of the magic carpet you are weaving, the strand on which the vacation scenes will be tied. Therefore, where the opportunity presents itself, silhouette a portion of the car in your scenes. A headlamp or spare tire, a cross shot through the steering wheel, for foreground pattern, will frequently heighten the effect of action beyond and suggest, without intruding, the presence of the automobile. These effects should be silhouettes, the focus and diaphragm of the lens being set for the scene beyond.

Occasionally make a shot of the car arriving "on location." Take the cameraman to the location and give him time to set his camera firmly on its tripod, then drive the car up a second time for the picture. It may as well be stated here and now, before you try it, that to take pictures from a moving car is to waste film. The unsteadiness of car and camera will produce unusable results, that is if you are out to make "the perfect vacation film."

In general, if the opening shot of a sequence is made with a part of the car as foreground, using a one inch lens, successive scenes in the same series can well be medium shots or closeups, eliminating the foreground by using longer focal length lenses. It is a tested and [Continued on page 343]

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Speed ■ In spite of the summer weather and heat, in August there is plenty of action to photograph. Although few movie makers may be lucky enough to get such a thundering bit of horsemanship as that shown in the polo photograph on this page, other, more informal, action subjects always are available. In planning to take such pictures, remember that most cameras will not photograph fast action across the foreground of the scene successfully. This fact is brought home to every movie maker when he sees the result of hasty "panning" and discovers the subject "dithering" across the screen. To film objects moving rapidly at right angles to the camera, a fast shutter speed will be necessary, just as it is necessary to have a speed shutter to get a sharp still photograph of action. The average amateur movie maker has no means of increasing the speed of the shutter action without also increasing the camera speed and therefore getting slow motion. Hence, if a normal rate of action is desired, it is best to move the camera back, placing the subject a little further away than medium distance, and to film the scene at an angle of about forty five degrees. If the cameraman has an outfit equipped with a variable shutter, he can improve the picture considerably by closing it part way and using a speed of twenty four frames a second. This is not enough to slow down the action objectionably and it makes each frame sharper, giving better screen results. When following fast action with a panorama, the expert movie maker will take pains to center the subject at all times. While the background will be blurred, audience attention will be centered on the subject.

Closeups ■ When making close views with a fixed focus lens, one must bear in mind that a scene taken at a distance of less than five feet will be out of focus unless a portrait attachment is used. As a rule, these supplementary lenses, supplied by most lens manufacturers, are marked for distances of three or four feet. They should be used at the specified distances, for out of focus pictures will result whenever the directions are not followed. As every movie maker knows, a closeup scene is very unattractive if the principal subject is fuzzy while the background is in sharp focus. These cautions apply to title making as well, and unless the fixed focus lens is of the type that can be unscrewed it cannot be used for ultra close work.

Field titling ■ Titling "on location" while filming vacation pictures, scenic subjects or travel reels has the lure of convenience and offers the opportunity of including picturesque backgrounds, often with some action in the scene. Title wordings may be lettered very simply with chalk on an appropriate, smooth surface, such as that of a canoe paddle, a side of a boat, an automobile door, a cabin window or a rock at the seashore. Suitable action could be introduced easily; for example, the incoming surf might be included in the scene of a title chalked on a seashore rock. Better results could be obtained by substituting the wooden, celluloid or metal letters of titling sets for the chalk, in which case, even a larger variety of backgrounds would be available, for the letters could be attached to any reasonably flat surface. Not infrequently a film story or industrial picture calls for a closeup of a sign, such as "No help wanted," "No trespassing" or "No smoking." If the cameraman fails to discover a real sign, he can simulate one easily with the letters of his title set. In filming either titles or signs on location, be sure to center the wording carefully. The chances are that the finder will not do it at close range, and the best method is by experiment to discover the amount of variation for which one must allow.

Single frames ■ Now is the time to give the vacation camera another cleaning with a small camel's hair brush, carefully removing dust from the gate and aperture, advises Olin Potter Geer, ACL. ■ From W. E. Kidder, ACL, comes the suggestion to maintain the focus at infinity with a small piece of adhesive tape in order to prevent changing it accidentally while making scenics. ■ P. N. Thevenet, ACL, uses the hard rubber or bakelite panels from old radio sets for developing short lengths of positive film. He winds the film on them and develops in a tray in the same manner in which a glass plate is handled. ■ To secure shots of people without their realizing that they are being photographed, Joseph P. Free carries his camera under his arm and sights with the waist level

[Continued on page 350]

Fast action across the scene is best in a medium shot

Ewing Galloway

From the viewpoint of the gods

LIEUT. D. W. NORWOOD, ARMY AIR CORPS, ACL

An expert's advice on handling a cine camera in the air

TO SEE from the viewpoint of the gods! To be able to go aloft, move about at will and observe the earth from an elevated position is one of the most ancient dreams of mankind. The present generation has the miraculous good fortune to have been granted the realization of this dream through the medium of the airplane. For the members of the motion picture fraternity there is the added advantage of being able to record what they see from aloft. Here is a field which no movie maker should overlook!

The first problem to be considered in aerial cinematography is that of haze. Since aerial shots usually involve considerable distance between camera and subject, the cumulative effect of haze is likely to be great. Part of the haze is visible to the eye, but a still greater portion, that which is illuminated by ultra violet light to which the eye is not sensitive, is not seen by the eye, although it is usually present in sufficient quantity to lessen contrast and to destroy detail in a scene. To avoid getting a picture of haze instead of the desired subject, it is necessary, first of all, to use panchromatic film and then to mount a color filter on the camera lens. One of the filters ranging from amber to red in color will be found satisfactory for this purpose. These filters include those with factors from 1½x to 5x. The deeper the color, the greater will be the penetration. Filters are of two general types—those made by binding stained gelatin between two pieces of optical glass and those in which the glass, itself, is homogeneously dyed. Both are equally satisfactory for the purpose of cutting haze. The more haze there is to be penetrated, the heavier the filter that should be selected, provided light conditions will permit. Sometimes the light intensity is so low that a thin filter must be used even though there is considerable haze. While on the subject of light intensity, it should be mentioned that the exposure of an air scene should be determined by a reliable meter.

Next comes the question of camera support. Two factors make the use of a tripod for this purpose inadvisable. Cramped quarters is the first, for usually there is no place to put a tripod where it will not interfere with something and, if it is possible to set one up, then often it is found that flexibility in selecting camera viewpoints is lacking. The second factor is vibration which is transmitted right through a tripod, or any other type of rigid mounting on the airplane, to the camera with the result that the pictures are likely to be blurred. Until quite recently, just simply holding the camera in the hands was found to work out best since the body acted as a shock absorber; however, this method left much to be desired. Recent trials show that the most satisfactory aid yet evolved for this purpose is a unipod of the type which hooks into the user's belt or into a socket suspended from the neck by a strap. These devices are so small that they do not get in the way, although they provide a steady and yet flexible camera support and still allow the body to absorb airplane vibration. To get the steadiest pictures, keep the arms close to the sides when holding the camera and do not rest the elbows on any part of the plane. Leaning slightly forward so that one's back does not come in contact with the back of the seat will allow the body to act as a vibration absorber to the fullest extent. Of course, hold the camera as steady as is possible.

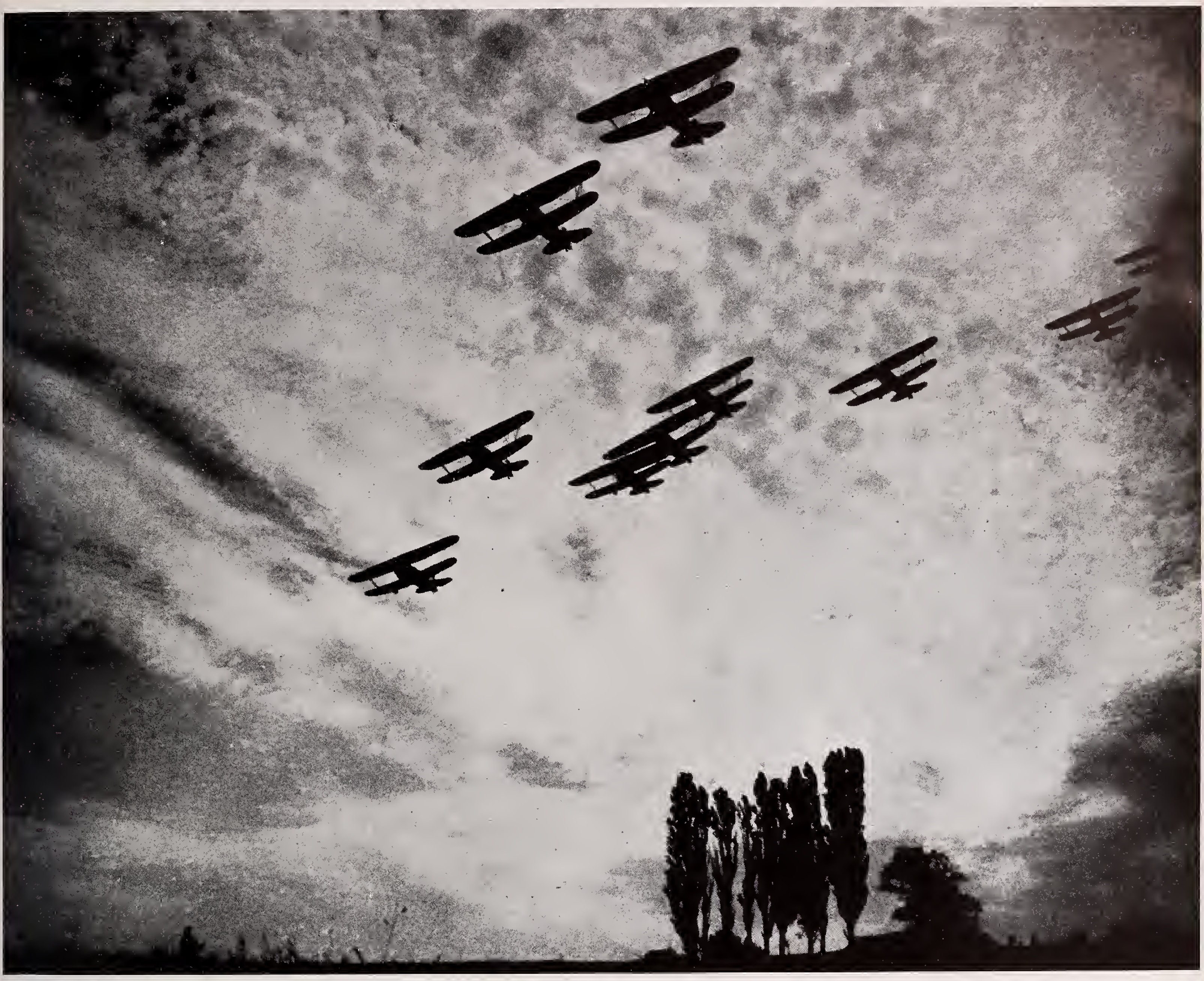
Next comes the matter of windstream. A powerful blast is flowing past the airplane at all times when it is in motion. Part of this is due to the speed of the plane in flight and part of it is due to the thrust from the propeller. If you are working from the inside of a closed transport plane this windstream should not cause much trouble. If you can keep the window clean and select a place free from light reflections, it is quite all right to shoot through it. Beware of discolored safety glass, however. If it is necessary to open the window to get a clear view, try to hold the camera in such a position that as little as possible of the airblast coming through the opening hits it.

Although the open cockpit plane allows more flexibility in camera pointing, at the same time it requires much greater effort to avoid the deleterious effects of air blast. It is best to keep behind the windshield as much as possible and to train the camera either through the windshield (in which case, the glass must be clean) or to one side of it. Sitting sidewise on the seat and pointing the camera to one side of the windshield, although keeping within its shelter, will be found to work out very well. If one can arrange for communication with the pilot while in flight, it is most desirable to get him to throttle the motor down to idling speed during the filming. This will eliminate most of the propeller blast effect and at the same time greatly reduce engine and airplane vibration. Unless it is a commercial plane, making a regular run, it is well to go over with the pilot beforehand exactly what you want to do while in the air. Use diagrams to make your meaning clear, for communication while in the air is difficult at best. A clear mutual understanding before the start will do much to help matters.

Local obstructions on the plane must be considered; wings, wires, streamlining, etc., may obstruct the desired view. Careful thought before the start, observation of these obstructions and consultation with the pilot in regard to heading the airplane in the right direction at the right time will do much to eliminate this difficulty. Occasionally, it is desirable to include some portion of the airplane in the picture. Sometimes parts of the plane can be included to frame the picture or to give it atmosphere.

This is certainly a field in which many camera angles are possible. What might be termed the normal view of the ground from the air is an oblique angle in which the camera is pointed downward at about thirty degrees from the horizontal. Steeper or shallower angles may be used, however, to get the viewpoints that are desired. Directing the camera ahead or to the rear of the plane will give a better effect than shooting straight out from the side, in which case the speed of the plane detracts from the quality of the pictures.

Scenes taken when the sun is high and the camera is point-



William M. Rittase

ed at right angles to the sun's rays will give the best effects. Filming with the sun behind, or approximately behind, the camera will work out very well, however. A normal speed of sixteen frames a second is quite satisfactory except when the air is very rough. At such times a higher speed may be used to smooth out the bumps.

Inspect the lenses frequently to see that they have not become covered with moisture. Change of altitude involves change of air pressure, humidity and temperature, with the resultant danger of lenses becoming fogged. Sometimes, fine particles of oil are thrown back from the engine by the air blast from the propeller. Protect the lens from this oil and dirt as far as possible and inspect it at frequent intervals to see if cleaning is necessary. While in the air, it is advisable to keep the lens covered with the rubber lens cap at all times except when actually shooting pictures.

Due to the noise of the engine and propeller, it is not possible to hear the familiar sound of the camera in operation. You will never know how much you miss it until you are in a situation like this. This fact may lead to an unfortunate waste of film if the camera is equipped with a non rotating key and a locking device on the operating button. Beware of allowing the camera to run on and to take considerable footage of the floor of the plane because you did not hear the sound of the camera motor. Yet, it is wise to keep the camera always fully wound to avoid the possibility of pressing the operating button in vain just as the day's choicest scene unrolls through the finder.

Try a sequence of planes silhouetted against the clouds

Adhesive tape is a useful article in aerial cinematography. Small strips may be stuck on the camera adjustments and on the lens mounts to keep the settings from being changed inadvertently. Stick a strip on the camera speed control and, after setting the lens focusing mounts for infinity, fix them in that position with more tape. Cut another strip to fit over the lens diaphragm ring. Pull this strip off to set the diaphragm for correct exposure but stick it right back on to maintain the setting.

Aerial cinematography is not particularly difficult and certainly successful air pictures always bring forth an enthusiastic audience response. Even pictures made from the ground, of planes in flight, produce a thrill familiar to everyone. In addition, an airplane can take you to many new and novel movie subjects and it can give an entirely new viewpoint on familiar subjects. The ground is not the only thing to be photographed from the air; other airplanes in flight, cloud effects and mountains all are interesting subjects. Take your camera up into the air and try it once, anyhow!

Les Fisher

Scenic film sense

ERNEST W. PAGE, ACL

Of three types of scenics and how to photograph them

Foreground as well as beauty is needed for a scenic shot

IS THERE anything so boring to the trained movie maker as a poorly made amateur scenic film? A mountain in Colorado, a tree in Montana, a cloud in a Cuban sky may look like any other mountain, or tree, or cloud if they stand alone. Such scenery may well recall pleasant memories to the traveler who photographed it, but pity the poor guest who does not appreciate that "on the side of that second mountain, I met Elizabeth" or "next to this wood, Jack fell into the brook."

The person who remembers the Grand Canyon, because "that's the place where my brother found two dollars under a rock," will bring back a scenic reel showing his brother reenacting the discovery plus a few scenes of the Grand Canyon, where we see long shots of Mrs. Hockenbeamer and her sister "whom we unexpectedly ran across in an Indian bead store." All this is permissible, of course, if the finished film is for the delectation only of the immediate family. But it's tough going for the invited and sometimes involuntary audience and should be avoided, if possible.

This hodgepodge sort of a reel is the third of three classes of summer scenics. First, there is the pure, unadulterated theme film, in which all the scenes are closely related by a unity of subject. It may be a study of mountains; it may show only waves beating against many types of shores; or it may be a study of boats, from Oriental *sampans* to battleships. The second type is the narrative scenic, in which there is a definite thread of continuity running throughout the entire reel, binding it together. The third class, already described, we will call the *olla podrida* for want of a better name. It is a mixture of the first two.

These three might well be compared to written accounts of a vacation jaunt. The man who writes the scenic description for travel folders dwells on the beauty of the environment and leaves himself completely out of the picture. He is writing for publication. The maker of a theme film, similarly, photographs beauty alone and prepares his film for presentation.

The writer of a descriptive narrative may place his own adventures foremost or he may write about the travels of a friend and follow him through beautiful surroundings. There is an opportunity for injecting a little humor into this type, as did Richard Halliburton, who—although describing his surroundings well—climbed the Matterhorn chiefly so that he "could spit a mile." The narrative scenic, too, is intended for presentation to a neutral audience. It is, perhaps, more interesting than the first, for it has the addition of human interest and it tells a story.

The usual conglomerate film of a family jaunt may be compared to a personal diary. Samuel Pepys never intended his diary to be seen nor read, and so he will describe a pretty scene and then add: "I put on my suit with great skirts. . . . My wife dressed the remains of a turkey, and in the doing of it burned her hand." Such egocentric details usually have a limited appeal. The same may be said for many movie scenes taken *en route* to points of interest. An amateur in California recently returned from Honolulu with 800 feet of film, and he made a so called scenic entitled *Hawaii, the Beautiful.* 600 feet were taken on board the steamer, of which fully half showed various ships passing on the distant horizon; only 200 feet consisted of scenes taken on the islands! He good naturedly related how he reduced the boat scenes to fifty feet after observing the multiplicity of yawns among his first audience.

It easily will be understood, then, that summer scenics, like all other films, necessitate some forethought. Ask yourself a few questions before exposing precious film mercilessly. Am I going to put a little effort into this and make the reel presentable, or am I just taking pictures because I own a movie camera? Shall I weave a little story into it or keep the beauty Simon pure? How will I budget the film before I start? (Remember the fate of the poor hunter who used up all his ammunition on ground squirrels and then found a grizzly facing him!) Will I take time to study the composition of each scene I photograph? And, dear Saint Cinema, remind me, when I "panoram," that I am not spraying the scenery with a garden hose!

When artists paint scenes, we hear them speak about the importance of the foreground. "Yes," you say, "but they can put in foregrounds when none is there." "And so can you," answers the artist photog-

[Continued on page 338]

Jungle movies

RAYMOND L. DITMARS

How a naturalist uses movies in a scientific effort

THE past summer I spent several weeks in Panama and Costa Rica, in search of a rare and particularly interesting poisonous serpent, the bushmaster, which is the largest venomous reptile of the New World tropics. My experiences were about the average in incidents and weather (it was the rainy season) for a short, tropical trip. As there is a developing vogue for Americans to go vacationing down toward the equator, my photographic experiences may be of interest to movie makers. I am not suggesting, however, any lead to penetrate into the domain of the bushmaster, which is off the beaten trail.

My trip was in the nature of a scientific expedition, this term having quite a lure to many who write to ask if they may accompany me on such quests. I should mention here that the uninitiated might receive rude shocks on an expedition in the tropics when, in the steamy jungle areas of back country, they would be so bitten by ants, ticks, mites and leeches that it would be difficult to find a square inch of their legs that had gone unpunished. There are many places in the tropics, however, where the vacation traveler may see and learn a great deal without difficulties or discomfort.

In the area mapped for my trip, there was, besides the anticipated bushmaster (which was not found), a great variety of wild life. Flashes of the action of animals are always accessible for photography, but what you see depends on luck. You may walk right up to a giant anteater, in turning the corner of a trail, and the beast may hesitate long enough for a fine film shot. You may get a flash of a jaguar, coming to a stream to drink. Then again, you may see none of the larger animals. Sometimes a telephoto lens will pick up some unusual tropical birds, and almost always there is a variety of remarkable insects for closeup work. In addition to the animal life, there are wonderful manifestations of flora—buttressed trees, dangling masses of *lianas*, palm growths like gigantic ferns, vines twisted in masses like mooring ropes and again, as with the insects, strange plants for closeups.

For a short trip into country such as this, in which the intention was to travel light but to be prepared to take advantage of interesting scenes for my film library, I took a simple outfit consisting of an automatic camera for 35mm. film, holding 100 foot daylight loading rolls, and a very light tripod. The tripod could be folded compactly and suspended from my belt; I am a firm believer in using a tripod with a motion picture camera. I carried three lenses; one was of standard focal length, another of four inch focal length, with a draw barrel, and the third, a telephoto lens. I also took light and medium filters. That made up my outfit and, if working with 16mm. equipment, I would have duplicated the items. I would recommend that those unfamiliar with tropic light add an exposure meter, for the light near the equator is tricky, varying in strength and weakness more than the movie maker may surmise.

My first area of reconnoiter, the past summer, was in virgin jungle back of the engineers' camp in Panama, where the United States government is damming the Chagres River to accumulate water for the dry season, when it can be released to Gatun Lake, providing permanently high water through this part of the Panama Canal system. It was because of reports from surveying engineers that bushmasters had been seen that I decided to investigate the territory.

From Ancon, in the American zone, I motored for about thirty miles on an American built cement road. It was at the height of the rainy season and a steady shower fell all the way, accompanied by almost incessant lightning. A part of this road leads through thick jungle, and, as a portion of the journey was made at night, we watched in the beams of the headlights for boas that might be crossing the road. Several had been killed thus by government automobiles. But the rain was apparently too heavy for serpents to be abroad. We saw nothing except frogs and toads, legions of which were croaking, squawking, trilling and chattering in ditches alongside the road, their songs loudly heard over the sound of the motor and slosh of tires in the puddles.

Our destination was a small house, set up on posts, [Continued on page 340]

Elwin R. Sanborn and Raymond L. Ditmars

Three cine subjects in South America taken by Dr. Ditmars

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

College cinema ■ As the climax of its first year of academic life, the Colby College Camera Club, at Waterville, Maine, has completed and presented with the greatest success the three reel film, *A Visit To Colby*. In it, a high school boy and girl visit the college, meet officials and professors, attend academic and athletic activities and are entertained by the students in a dormitory and fraternity house. The premiere exhibition of the film at the college was given in the manner of a Hollywood first night. Uniformed doormen and ushers, microphone speeches by the stars, sound effects throughout the screening and a reception following the show made this one of the gala occasions of the college year, according to the report of Joseph C. Smith, ACL.

Officers for the coming year have been selected as follows: Ford A. Grant, president; Sheldon R. Rudnick, vicepresident; Maurice Krinsky, treasurer; Virginia M. Swallow, secretary.

Second outing ■ Whether "hot dogs" or film were consumed in the greater amount at the ranch of club member Fred Macondray, ACL, during a recent outing of the Cinema Club of San Francisco, is a problem which vexes president George A. Young in his latest report. Thirty five members attended this, the second of San Francisco's cinematic field days, and pictures, mostly of the comedy or burlesque type, were made on every hand.

Ernest Page, ACL, and William Palmer, ACL, producers of *Tarzan, Jr.*, are now honorary members of the club and Mr. Palmer has addressed a recent meeting on the joys of *Painless Vacation Filming*. Arthur Holton rounded out this program with a demonstration and discussion of the development of positive film for title making, a continuance of the San Francisco group's excellent policy of hearing from club members at each meeting.

Travel ■ Across the bay, the Berkeley Amateur Motion Picture Club, at a recent meeting, studied travel filming in a screening of pictures, taken by Dr. B. L. Reise, of Japan, China, India, Sweden and Norway, as well as *The Isles of Sunshine* and *Teak Logging in Siam* from the Club Library of the League. At a later program, Elton Fox, a member of the neighboring Oakland club, demonstrated and discussed making artistic titles.

In Cleveland ■ At a recent gathering of the Cleveland Photographic Society, in Ohio, president Ralph D. Hartman entertained through the cooperation of the Motion Picture Section with a screening of several reels of travel film of the eastern United States. His pictures included views of the White Mountains, the Adirondacks, Bear Mountain Bridge, West Point and Niagara Falls.

Bums rush ■ In Boston, production activity on *Bums in Uniform* is going ahead with unusual speed under the capable direction of Joseph Dephoure, ACL. William Meikle, ACL, has been added to the technical staff behind the camera and Henry Shaw is in charge of still work. The cast of characters has been announced to include Ed Howe, ACL, Robert MacGowan, Tom Patten, Leo Jennings, Sam Gilbert, Don Elder, ACL, Don Davison, Hy Greenbaum, John Reddington, Edwin Ahlin, George Lakschewitz, Albert Genaske, ACL, Leo Green, Edward Atkins, ACL, John McHugh, ACL, Abraham Katz, ACL, and H. R. Conley. Other productions are in preparation for a fall club contest.

I. A. C. ■ In England the Institute of Amateur Cinematographers, an organization coordinating the interests and efforts of home movie makers in the British Isles, is approaching the end of its first year of successful activity, under the distinguished leadership of His Grace, The Duke of Sutherland. Membership in the Institute, which sponsors contests, exhibitions, discussions and demonstrations having to do with the hobby, is of four kinds, as follows: Member, an individual interested in amateur motion pictures; Fellow, an elected honor awarded to a few members in recognition of their eminence in one or another branch of the movement; Affiliate, a local movie club relationship to the Institute; Associate, a relationship offered to companies or corporations engaged in the amateur motion picture industry or sympathetic with it. William E. Chadwick, ACL, is general secretary and a Fellow of the Institute.

[Continued on page 344]

Colby College Camera Club

Taking an interior for the study of activities at Colby

A seven year record

ARTHUR L. GALE, ACL

A retrospect of Amateur Cinema League progress

OVER seven years have passed since a group of enthusiastic amateur movie makers met for luncheon at the Hotel Biltmore in New York City, July 28, 1926, and directed Hiram Percy Maxim, ACL, to form the organization that was to be known as the Amateur Cinema League. Mr. Maxim was empowered by the sixty present at the luncheon to name the League's pioneer Board of Directors and he selected E. C. Anthony, Roy D. Chapin, W. E. Cotter, C. R. Dooley, L. F. Hanmer, A. A. Hebert, Floyd L. Vanderpoel, S. F. Voorhees and R. W. Winton. Mr. Maxim became the pioneer President of the new organization, while Mr. Voorhees was selected as its vicepresident, Mr. Hebert, its treasurer and Col. Winton, its secretary and managing director.

In this simple fashion, at the instigation of a relatively small group of far sighted movie makers who saw the need of an organization to represent them and to serve them in their exploration of the newest and most fascinating of hobbies, was the Amateur Cinema League born. At that time many hoped but none could be certain that eventually its membership would number thousands, that it would spread over the surface of the globe and that its magazine would become the respected voice of the whole amateur cine movement. It is interesting to check the reality of achievement against the early projected plans; few, I believe, who attended the organization luncheon of the Amateur Cinema League would be disappointed.

In September, 1926, after the organization luncheon, 350 amateurs were invited to join the new association of whom 125 responded with membership. Then, in the following November, 18,000 movie makers were notified of the formation of the League and were proffered invitations to join with it. Of these, 725 responded before the date of the first annual meeting in May, 1927. During this time, others heard of the League, so that, by the first annual meeting, its total memmembership stood at 1,338. Since that time, League membership has grown into an amateur movie army with followers in every civilized country. Even during the business depression the League has been loyally supported by its old members and has had a generous influx of new adherents.

The need for an official organ to represent the League and to serve as the first medium in its services was apparent to the organizers at their initial gathering. The first of December, 1926, the new magazine made its initial appearance under the title, AMATEUR MOVIE MAKERS. The birth of few publications has been greeted with a more enthusiastic response from its public than that of the League's official organ. It was welcomed, not only by the pioneer League members, but by hundreds who subscribed, by dealers in amateur movie equipment who sell it over their counters and by the whole amateur movie industry that had lacked until then a representative periodical for advertising its offerings.

By the date of its first annual meeting, May 1927, the Amateur Cinema League was well under way. It was publishing a monthly magazine, a technical consulting service had been set up under Walter D. Kerst and thirteen amateur movie clubs had been formed. During the following year the League's magazine was expanded and the name changed to MOVIE MAKERS for purposes of euphony and brevity.

During the latter part of 1927 and the early part of 1928, the League continued to develop its services to members so that, by the annual meeting in 1928, a club consulting service had been established under Arthur L. Gale, ACL, who also headed a scenario and photoplay production service, the beginning of the now widely developed continuity department of the League. Close to 100 clubs were reported at that annual meeting, and the League's membership had spread to nearly fifty countries. The Amateur Cinema League's animated leader was devised and made available to members. It was during the early part of 1928 that the League began one of its most important services—the publication of bulletins on special phases of movie technique. These were initiated modestly with mimeographed surveys for movie clubs and amateur photoplay production groups, which were succeeded by mimeographed bulletins of more general interest from both the technical and the club and photoplay consultants. Subjects, such as Kodacolor, continuity for personal, sport and travel films and a list of amateur movie publications were covered in bulletin form by 1929.

In 1929 the League's service to its members was expanded still further. A membership film exchange was established, the operation of a club film library was developed into a regular activity and the League, for the first time, represented the interests of movie makers before the United States Congress. It was successful in securing the passage of a paragraph in the Tariff Act to admit amateur cine film on American stock into the United States free of duty. This was the first cognizance of the special status of amateur film taken by the national government. By the annual meeting of 1929, amateur movie clubs numbered 135 and the first interclub contests had been held; the League gave medals for the best amateur pictures selected by a contest of clubs in Connecticut. Russell C. Holslag, ACL, succeeded Mr. Kerst as the League's technical consultant and the title of the club and photoplay department was modified to continuity and club department in recognition of the growing numbers of members who called on it for help in planning all types of pictures. An increase in the personnel of the service departments was necessitated by the extension of their fields of activity which began to bring in requests for specific aid or information totaling over 4,000 a year.

It was at about this time that the League commenced to receive definite proof of the value of its services by the marked general improvement of the standards of amateur movie making technique—from the viewpoint both of photography and handling of subject matter. As time has gone on, the standards have been raised even higher, and, with the effective operation of each new service, the League has been able to detect a commensurate welcoming use and, more important, a general progress in the quality of personal cinematography.

At the 1930 annual meeting there was noted the marked extent to which movie making as an individual medium of expression had captured new fields. Personal films were made by medical men, scientists, teachers, manufacturers, artists and retail business men, at first only as an amplification of their general home filming. Those who found that it was fun to make movies of their business or vocation also found that the same pictures were an invaluable aid as records, for advertising or for instruction. Today, many firms have their own 16mm. motion picture departments, and business or practical filming is a recognized part of movie making.

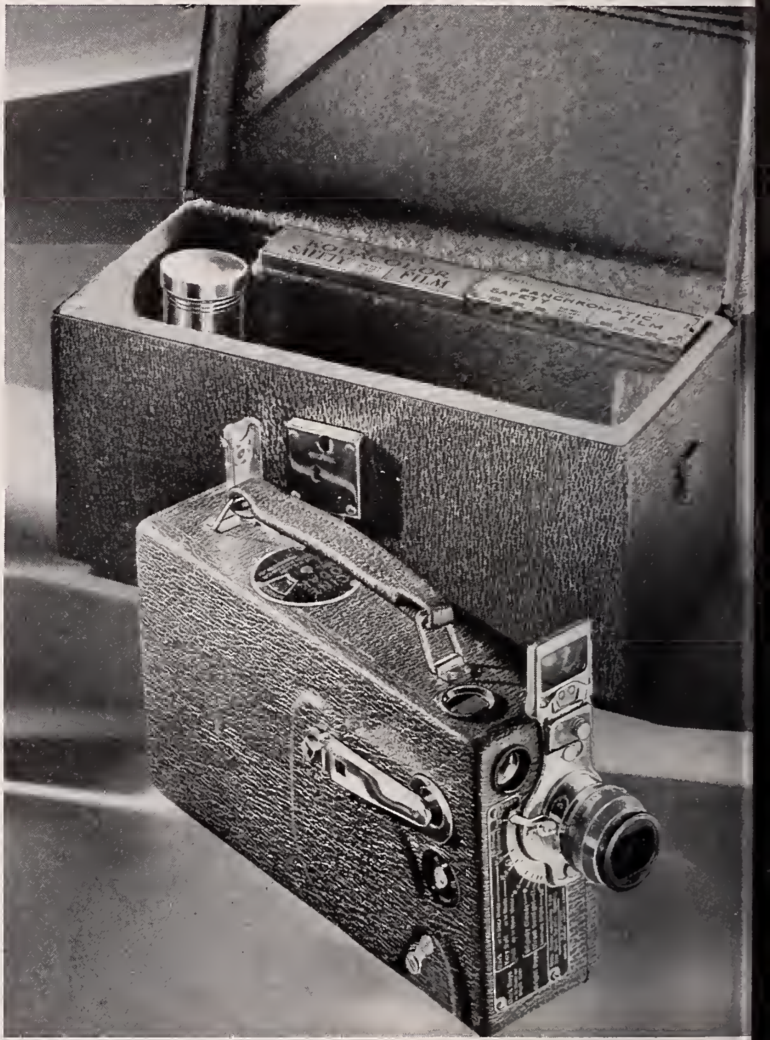
At this meeting 173 active amateur movie clubs were reported—almost all of them organized with the League's aid. The bulletin service had been amplified and the new ones, *Making a Simple Film Story*, *Ready, Aim, Shoot!* and *Amateur Film Editing*, were published as printed booklets. Some of these were translated into Ger-

[Continued on page 335]

STAR PERFORMERS

CINÉ-KODAK K—*the most popular of 16 mm. Home Movie Cameras*

- ★ BUILT-IN EXPOSURE GUIDE
- ★ INTERCHANGEABLE LENSES FOR TELEPHOTO AND WIDE ANGLE SHOTS
- ★ HALF-SPEED DEVICE
- ★ TWO FINDERS
- ★ MAKES KODACOLOR AND INDOOR MOVIES AT NIGHT



Left to right—the 15 mm. f.2.7 wide angle, the 1-inch f.3.5, the 1-inch f.1.9, the 2-inch f.3.5 and 3-inch, 4½-inch and 6-inch f.4.5 telephoto lenses. The lens mount on Ciné-Kodak K accommodates any one of the seven lenses shown above.

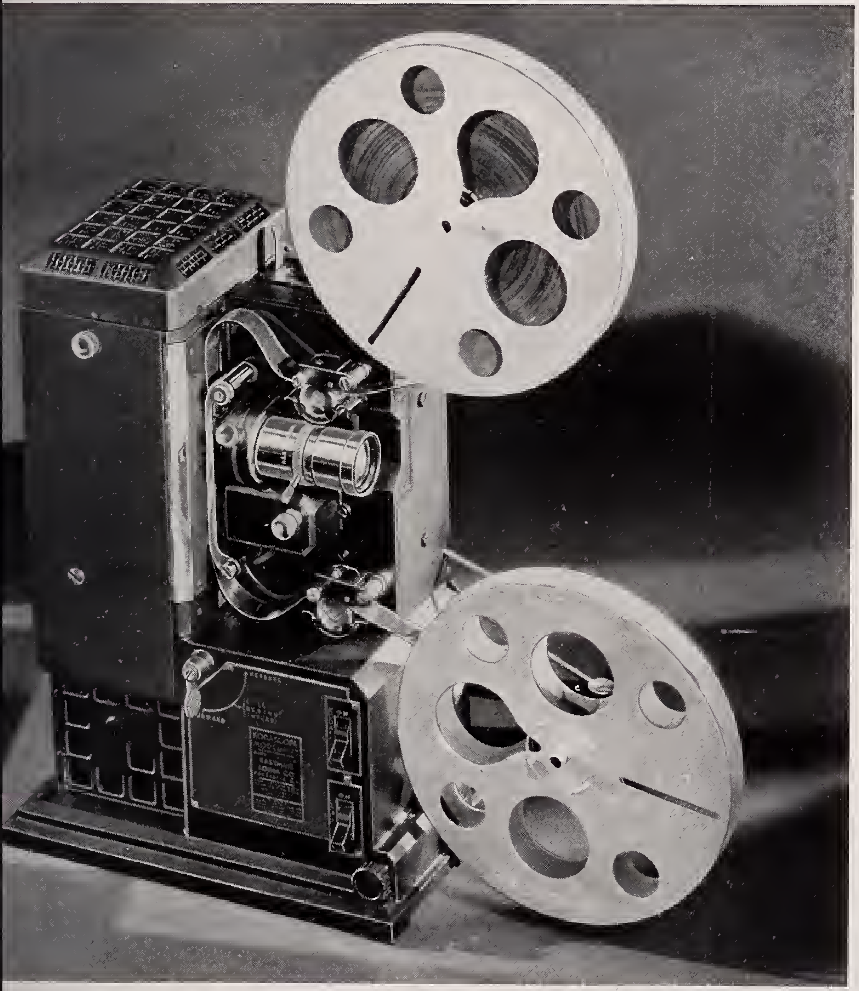
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

CINÉ-KODAK K produces supe
movies with a convenience and
pendability that have made it the m
widely used 16 mm. movie camera in t
world. Its half-speed device greatly
tends the picture-taking range un
unfavorable light conditions. Its spec
lens mount permits instant interchang
ability of any of its five supplement
lenses. Fitted with a Kodacolor Adju
able Filter, loaded with Kodacolor Fil
the *f.*1.9 model makes full-color mov
under a wide variety of light conditi
...on dull days as well as bright...e
indoors with the aid of Kodaflector a
Mazda Photoflood Lamps.

See Ciné-Kodak K at your deale
Your choice of blue, black or bro
—with case to match. Ciné-Kodak
*f.*3.5—$110; *f.*1.9—$150.

Stellar Performances

NEW KODASCOPES K—*exceptionally brilliant 16 mm. Movie Projectors*



- ★ UNPARALLELED SCREEN BRILLIANCY
- ★ CENTRALIZED OPERATING CONTROLS
- ★ INTERCHANGEABLE LENSES
- ★ KODACOLOR PROJECTION
- ★ REVERSE MOTION
- ★ STILL PICTURE LEVER
- ★ HIGH-SPEED MOTOR-DRIVEN REWIND
- ★ IMPROVED COOLING SYSTEM
- ★ SINGLE SWITCH CONTROL OF ROOM ILLUMINATION AND KODASCOPE LAMP

DASCOPES K-50 and K-75 set ew standards for projection bril- Equipped with 500-watt and tt lamps respectively, they pro- righter pictures of larger size at distances. Their exceptional systems bring a new beauty to lor movies.

ardly alike, the new Kodascopes d K-75 share many unusual pro- refinements. They project 400 6 mm. film at one simple thread- ewind the same length of film by motor in less than 30 seconds. New fingertip brake control assures uniform rewinding. A plug-in receptacle affords single switch control of room illumination and Kodascope lamp. A powerful fan and unique cooling system prevent overheating. Operating controls are centralized. A single lever enables you to shift instantly from forward to reverse or to show a "still" picture of any desired frame.

Kodascopes K are supplied with a 2-inch lens for maximum black-and-white brilliancy. Other lenses of various focal lengths for black-and-white pictures and Kodacolor accessories are available as extra equipment.

Smartly styled, compact, and sturdy, Kodascopes K are the two outstanding 16 mm. movie projectors on the market today. The K-50 with 500-watt lamp is priced at $175; the K-75 with 750-watt lamp, $200; carrying case, $15 additional.

If it isn't an Eastman, it isn't a Kodak

STAR PERFORMERS *for Stellar Performances*

CINÉ-KODAK K—*the most popular of 16 mm. Home Movie Cameras*

- ★ BUILT-IN EXPOSURE GUIDE
- ★ INTERCHANGEABLE LENSES FOR TELEPHOTO AND WIDE ANGLE SHOTS
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- ★ TWO FINDERS
- ★ MAKES KODACOLOR AND INDOOR MOVIES AT NIGHT

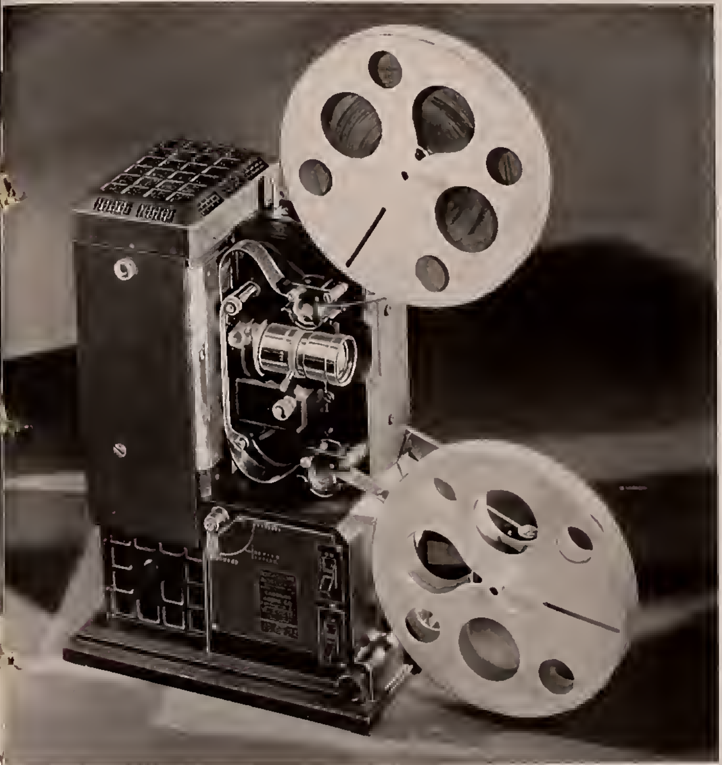
Left to right—the 15 mm. f.2.7 wide angle, the 1-inch f.3.5, the 1-inch f.1.9, the 2-inch f.3.5 and 3-inch, 4½-inch and 6-inch f.4.5 telephoto lenses. The lens mount on Ciné-Kodak K accommodates any one of the seven lenses shown above.

CINÉ-KODAK K produces superb movies with a convenience and dependability that have made it the most widely used 16 mm. movie camera in the world. Its half-speed device greatly extends the picture-taking range under unfavorable light conditions. Its special lens mount permits instant interchangeability of any of its five supplementary lenses. Fitted with a Kodacolor Adjustable Filter, loaded with Kodacolor Film, the *f*.1.9 model makes full-color movies under a wide variety of light conditions ...on dull days as well as bright...even indoors with the aid of Kodaflector and Mazda Photoflood Lamps.

See Ciné-Kodak K at your dealer's. Your choice of blue, black or brown —with case to match. Ciné-Kodak K *f*.3.5—$110; *f*.1.9—$150.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

NEW KODASCOPES K—*exceptionally brilliant 16 mm. Movie Projectors*



- ★ UNPARALLELED SCREEN BRILLIANCY
- ★ CENTRALIZED OPERATING CONTROLS
- ★ INTERCHANGEABLE LENSES
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If it isn't an Eastman, it isn't a Kodak

Practical films

Reporting uses of personal films for various purposes

■ After nearly two years of work, which included fourteen months spent below ground at high humidity and temperature, Enoch Perkins, ACL, has successfully completed a five reel, 16mm. film of mining chrome ore in New Caledonia. As manager of mines in this little South Pacific island, Mr. Perkins combined mining with movie making to bring back to his firm in New York City—the Mutual Chemical Company of America—a detailed record of operations. In the film he has presented the driving of drifts, stope development and preparation, actual stoping operations, tramming, hoisting, sampling, loading lighters and, finally, the transfer of ore to the steamer. Having a high estimation of the film's motion picture qualities, the League staff was interested to note a recent discussion of it from the engineering point of view in *Mining and Metallurgy*, monthly journal of the American Institute of Mining and Metallurgical Engineers. "A more vivid presentation of the mining details," wrote the secretary of the Boston section, where the film had been screened, "could hardly be obtained even by a visit to the mines." Mr. Perkins is now making preparations for a series of films of his company's plants, the world's largest manufacturers of chrome chemicals.

■ *Radiographic Technic* is the title of a 1200 ft., 16mm. picture of the methods and technique of X-ray photography recently made by Maurice Coburn, M. D., ACL, of London, England. The film, produced in the Radiological Department of the Royal Northern Hospital of London, has been hailed as an example of the ideal means of teaching radiography students. It deals with X-ray photography of extremities, upper limb girdle, lower limb girdle and the spine and head, including sinuses. The technique is clearly portrayed with suggestions for angles, screens and cones; the patient is shown being placed in position, the surface landmark is demonstrated by a black spot on the skin and finally the finished radiograph is pictured. The film was screened recently at a meeting of the Society of Radiographers in England.

■ *Why and How a Rock Garden* is the tentative title of one of the charming films now in production by Mrs. Lloyd J. Allen, ACL, in Tilton, N. H. A professional garden architect, Mrs. Allen is using her camera to record not only the beauty of her work but the technical points as well. In this way, prospective customers may study the projects on which she has been engaged without the travel throughout the community which would be necessary otherwise. Another of Mrs. Allen's productions of this summer is a record film of New England antiques.

■ Mrs. Joseph M. Bing, wife of the well known figure in the amateur movie industry and instructor in the Corlears (N. Y.) Junior High School, presented recently to the visual instruction round table of the Junior High School Conference in New York City a paper discussing the various advantages of visual instruction methods in public instruction. Mrs. Bing considers the perfect motion picture film for use in teaching to be one in which adequate motion, color and sound are all present. Color is particularly essential in films dealing with natural sciences and it brings to all films a life and warmth that add to the pupil's interest. Mrs. Bing advocates a limited amount of speech as accompaniment for teaching films, asserting that it obviates titles that may overtax the pupil's attention and divert his mind from the real matter of the movie and that it is to be preferred to a complete lecture accompaniment, as its occasional use points up and emphasizes features of the picture, much as do the comments of radio announcers in broadcasting sport events.

■ A monograph on making medical and surgical motion pictures has been prepared by W. F. Kruse, of the Educational Division of the Bell & Howell Company. It covers such fields as the doctor as his own cameraman, what lenses to use, microcinematography, animation, motion pictures in medical schools and hospitals and films for lay health education. The monograph consists of twenty eight pages and concludes with an extensive bibliography. It will be sent to doctors or hospital executives free of charge on application to the Educational Division, Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

■ *The Metals of a Motor Car*, a two reel film prepared under the supervision of the United States Bureau of Mines in cooperation with an automobile

[Continued on page 350]

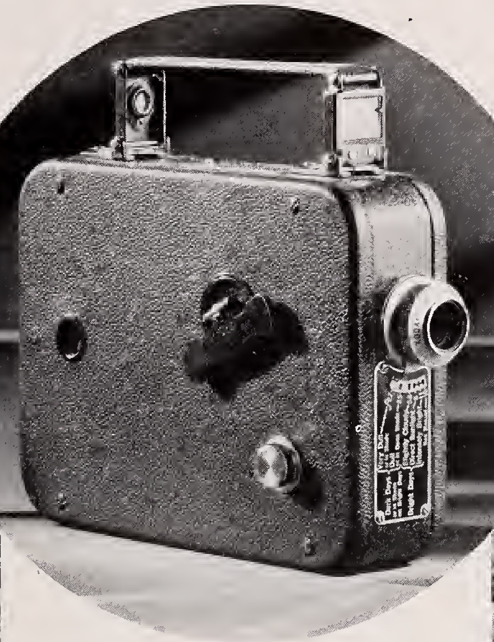
Enoch Perkins, ACL

Mining chrome ore in New Caledonia is recorded on 16

In this Family of "Eights"

is the Right Camera for Some Family You Know

All three of these cameras use the new $2.25 film and are equally well built. They differ only in lens speed and versatility.



Ciné-Kodak Eight, Model 25
f.2.7 lens, $44.50

Indoor movies, with the aid of Kodaflector and Photoflood lamps, are possible with this low-cost Ciné-Kodak Eight. Outdoors, the camera's fast lens greatly extends the movie-making day—opens up new picture opportunities. Never before a movie camera with a lens as fast as the *f.*2.7 for only $44.50. Model 25 offers you exceptional equipment at a really remarkable price.

Ciné-Kodak Eight, Model 60
f.1.9 lens, $79.50 (with case)

Finest of the "Eights," the Model 60 is designed for the discriminating movie maker desiring maximum versatility with the economy of 8 mm. film. Its ultra-fast Kodak Anastigmat *f.*1.9 lens is master of all outdoor lighting conditions and makes excellent indoor "shots" with the aid of Kodaflector and Photoflood lamps. Easily interchangeable with the *f.*1.9, a 1½-inch *f.*4.5 telephoto lens is available at slight extra cost. Model 60 is priced at $79.50 including leather carrying case.

LESS THAN 10¢ A SHOT

Small and compact, yet complete and dependable, these cameras record 20 to 30 newsreel-length scenes of sparkling clarity on a roll of $2.25 film.

A new film-saving principle is responsible. The "Eights" run a special 25-foot film, 16 mm. wide, past the lens twice, leaving two separate rows of images along its full length. Eastman finishes it, slits it, splices it and returns it to you as a single 50-foot 8 mm. film ready to project in Kodascope Eight.

Send your friends to see the "Eights" at your Ciné-Kodak dealer's.

Ciné-Kodak Eight, Model 20
f.3.5 lens, $29.50

First of the "Eights," Model 20 offers the utmost in movie value for the lowest possible cost. It is equipped with a Kodak Anastigmat *f.*3.5 lens and carries the built-in exposure guide, automatic footage indicator, and eye-level finder which are also a part of the other two "Eights." A full-fledged Eastman movie camera, it is sturdily built, tastefully finished, simple to operate. It records clear, sharp movies from the very start—at a cost of but "10¢ a shot." All for the remarkably low price—$29.50.

CINÉ-KODAK EIGHT *Eastman's* NEW-PRINCIPLE *Movie Camera*

If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

News of the industry

RUSSELL C. HOLSLAG, ACL

Filmo adds ■ All the special, valuable attachments, which in the past have been made for Filmo cameras at the request of their owners, for scientific, medical or research work or to serve the specific purposes of movie clubs, expeditions, naturalists and others, now have been grouped under one classification and made available in the especially equipped Filmo 16mm. camera, announced this month by Bell & Howell Company, 1801 Larchmont Ave., Chicago. Beside the attachments which have been developed in the past by Filmo engineers at the requests of users, a number of new special purpose accessories have been incorporated in the Filmo Semi-Professional camera. Its features include external film magazines of 200 foot capacity, which do not interfere with the normal use of the camera with 100 foot spools; electric motor drive for continuous operation at constantly uniform speed, powered either at 12 volts (with portable dry cells) or at 110 volts for line operation; a hand crank for camera operation with governor control at any speed between eight and sixty four frames a second; reverse takeup for lap dissolves and double exposure; a newly designed range finder, which fits the camera door and which has unusual accuracy. Beside these, there are all the familiar features of the 70-D Filmo, which constitutes the basis of the Semi-Professional outfit and which may be used for all ordinary shooting at any time, simply by removing the various attachments. ■ A new Filmo projector of the "JL" type, announced by this company, will be welcomed by movie makers who need maximum lighting power. It incorporates the 750 watt T-12 lamp and has a new, improved cooling system beside all the features of the Filmo JL. By the use of a registering ring, other lamps of lower wattage also may be used in this projector.

E. K. notes ■ Those attending the Century of Progress are cordially invited to visit the exhibit of the Eastman Kodak Company in the Hall of Science. Here will be found a graphic exposition of the history of photography, from the old time wet plate to the apparatus which figures in contemporary amateur and professional photography. 16mm. equipment is not the least part of this, for there will be a specially equipped Ciné-Kodak projection room in which visitors will be shown 16mm. records of the latest happening at the Fair. No commercial transactions will be consummated here, as the Kodak Company's exhibit will be purely of an institutional and informative nature. ■ Kodak Panatomic, a panchromatic film of exceptionally fine grain for the miniature still cameras which are so popular with movie makers as proper supplements to their cine equipment, has been announced by the Eastman Kodak Company. This panchromatic emulsion is reported to have the same speed as ordinary roll film by daylight and to be twice as fast by tungsten light. Panatomic film at present comes in a vest pocket (F127) roll film size, F117 size for Rolleiflex cameras and in a thirty exposure, 35mm. size for Contax or Leica cameras. ■ A new miniature camera of European design is announced this month in the Kodak Vollenda, which is a moderately priced instrument with f/4.5 lens, self timer and shutter speeds up to 1/100 second. ■ Recent improvements in infra red sensitive plates, both in speed and sensitivity, make them more practical for the use of still photographers who wish to take advantage of the unusual effects that they offer. A current announcement by Eastman Kodak Company states that three types of plates—the Infra-red Sensitive Plates—are now standardized for this work; they are known as types I-R, I-P and I-K.

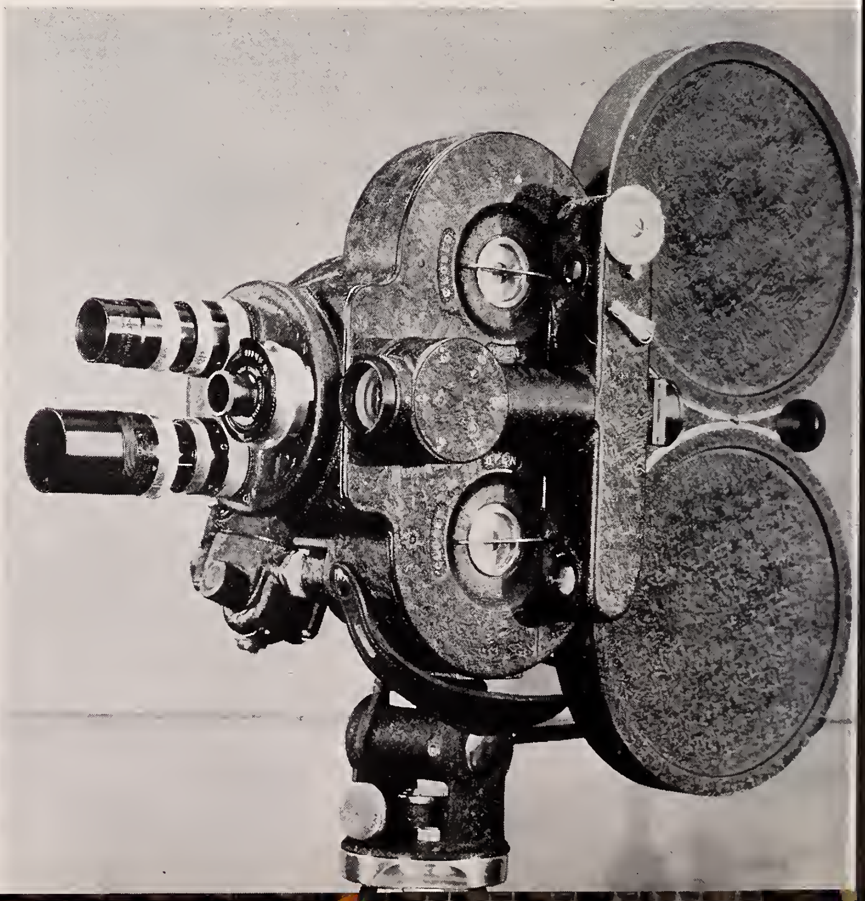
Useful additions are brought to a Filmo foundation

Answers the query "What's new?" for amateur and dealer

Eight projector ■ Upon recent inspection, the new, low priced 8mm. projector, recently introduced by the Stewart-Warner Corp., 1826 Diversey Parkway, Chicago, gave a commendable account of itself. This new projector, the "Buddy 8," has many features which are found in the regular 16mm. projectors of high price, such as forced ventilation in the lamp house, a heat resisting, protective screen for showing "stills" and a framing device and projector tilt for centering the image on the screen. This company's additions to the ranks of 8mm. apparatus should make that worthy and inexpensive film width even more popular.

Dunning color ■ If there is any difficult, technical work which demands exceptional accuracy and care in that branch of professional cinematography which is designated as "process" or "composite" motion picture photography, the name Dunning of Hollywood is almost always involved. Now the Dunning Process Company, Inc., of 932 N. LaBrea Ave., Hollywood, Calif., has applied its technical resources to the problem of 16mm. motion picture prints in color and has progressed so far toward a solution that the official announcement of the commercial availability of color library subjects—the Dunning Color Films—will appear at a very early date in this maga- [Continued on page 345]

Bell & Howell Company



A seven year record

[Continued from page 329]

man and Japanese. This year occurred the first change in the League's directorate; Messrs. Anthony, Chapin and Cotter resigned because of the pressure of other commitments and were succeeded by Mrs. L. S. Galvin, ACL, W. E. Kidder, ACL, and T. A. Willard, ACL.

It was in the December, 1930, number of MOVIE MAKERS that the annual selection of the ten best amateur films of the year was inaugurated by the magazine's staff. This selection, representing the thousands of films seen by the staff during the year, supplied an effective index of the improvement of the filming technique of members of the League and readers of MOVIE MAKERS. The listing has become an annual feature of MOVIE MAKERS and is now the most important honor in all amateur cinephotography, for it is based on the largest number of completed amateur pictures seen by a single agency.

In 1931, two important service devices—the Plot Service Chart and the Title Service Chart—were made available by the continuity and club and the technical departments, respectively. These carried the League's plan of individualizing and personalizing its aids one step further. There were reported to the annual meeting of this year the first regional movie club contests, with special leaders offered as awards by the League, the introduction of a free film review service in MOVIE MAKERS and the development of an information service on the availability of 16mm. library pictures on special topics.

1932 saw the expansion of all these services and the development of particular aids for industrial and business filming. At the annual meeting of that year it was reported that the League had succeeded in removing filming restrictions at various places and that the number of amateur movie clubs had continued to grow. In the early part of this operating year the League sent a questionnaire on filming interests and needs of amateurs to all members and readers of MOVIE MAKERS; a forty two percent return in replies was received. By this time, two more printed booklets were published—*Tips on Titling* and *Exposure in Essence.*

During 1932, Mr. Gale became editor of MOVIE MAKERS and James W. Moore, ACL, succeeded him as continuity and club consultant, while Mr. Holslag became advertising manager of MOVIE MAKERS and Frederick G. Beach, ACL, took Mr. Holslag's post as technical consultant.

Toward the end of 1932, the League prepared and published its first book, *Making Better Movies*, a 204 page guide to the fundamentals of filming by Messrs. Gale and Holslag. This book, the largest single publication yet issued by the League, was made available to all members and now is sent to all new members as they join. In the first part of 1933, the League moved to its present headquarters—larger and offering far better facilities for conferences with members, the projection of films and the general services of the League.

Along with the development of new services and new fields of endeavor, the League has consistently maintained the old, so that now a well rounded and very complete program is in operation. There is scarcely any aspect of movie making with which the League cannot aid its members. This development, as well as the present strength of the League, was reflected in the reports of the President, Mr. Maxim, the treasurer, Mr. Hebert, the managing director, Col. Winton, and the department heads at the annual meeting of 1933. At that time, Mr. Moore, continuity and club consultant, noted the formation during the year of more than twenty new substantial and important club groups. In reporting the year's club activities he stated, "In Minneapolis, a production group composed entirely of League members set a new record with the amateur feature picture, *The Last Entry*, a completed photoplay running 2400 feet of 16mm. film and of rare excellence. In Boston, club members have produced an excellent film record of the 1932 eclipse of the sun, a picture later marketed commercially through the pages of MOVIE MAKERS. An equally excellent record, though of different import, was produced by a delegation from the Brooklyn club. At the direct instigation of the club consultant, films of the Winter Olympics were made by a League member at Lake Placid and presented for film costs to the Austrian Film Club, in Vienna, where they received wide, popular screenings before skating clubs present at the Games. Later, in the summer, fifty members of the Los Angeles club cooperated in the production of a 10,000 foot, 16mm. record of the entire 10th Olympic Games. This film also was successfully merchandized through MOVIE MAKERS. Civic consciousness and cooperation among amateur motion picture clubs have been signalized by the production of widely varied films in collaboration with civic or welfare organizations, as follows: in Grand Rapids the local group aided the Junior League of that city in the production of a delightful fairy story for Junior League children's welfare work; in Greenwich, Conn., the Shadow Crusaders presented club films in a benefit screening for the unemployed which raised over $350.00; the Women's Club and local Fire Department of Larchmont, N. Y., have

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been aided through screenings given by the Cinema Club; a complete city film for the Chamber of Commerce has been made by the Kansas City Cinema League; a similar picture of state attractions was produced in Oregon by the Portland Movie Club and is receiving international distribution; community newsreels are compiled regularly in its city by the Springfield, Mass., Cinema Club; the delights of Edinburgh have been portrayed by the Edinburgh Film Guild, in Scotland, for a tourist bureau; local historical customs are being recorded in Yorkshire by the Amateur Film Club of the district and a documentary film of the university has been compiled by the Cambridge University Film Club, in England."

On the use of the League's continuity services for the year, he continued, "The most gratifying development to the continuity consultant during the year has been the increased understanding among League members of the importance of film planning and the consequent increase of their demands for these services. In large part, the consultant feels, this has been due to the advent in members' hands of *Making Better Movies*, the League's major service publication of the year. Constant suggestions throughout its pages have aided in making members continuity conscious and have stimulated them to write headquarters asking for aid and guidance in all branches of film organization. Finally, vacation and child pictures are planned now as never before, a distinct change from the former custom of asking such service only on more major filming ventures. The demand for simple film stories, in plot outline or in scenario form, is constantly increasing and will be answered shortly with a bulletin of that nature. Definite records and conservative estimate show that the department has sent out and answered more than 300 plot service charts in a twelve month period.

"Perhaps the most marked increase in all the departmental work has been the interest in practical filming and the consulting services offered in this field, a trend which was specifically noted in the report of last year. The guidance of the League's continuity consultant has been sought by League members engaged in film production for such varied and important organizations as the following: a mines record film, to be used by the Bureau of Mines, United States Department of Commerce; a publicity film of departmental work, to be used by the Public Library Commission, British Columbia; health teaching films, for the motion picture section of the Provincial Department of Hygiene, Province of Quebec, Canada; a record film of police work, for the State Constabulary, State of Maine; a game conservation film, for Oregon Game Commission, State of Ore-

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gon; a city expenditures film, for the Commissioner of Buildings, Evanston, Ill.; graduation records, for alumnae clubs, and geology department field trip records, for Smith College, Northampton; photographic technique study, for classes in Brooklyn Institute of Arts and Sciences; missionary records, lecture films and appeal films for national and state branches of the Baptist, Congregational and Presbyterian churches; school teaching and record films on subjects from correct penmanship to correct health habits; camp pictures from a record of the Girls' Friendly Society to an appeal for the Y.M.C.A. of Greece; sales films from piston rings to a beauty shampoo. Civic publicity pictures have been numerous and varied, including plans for members in Augusta, Ga., Homestead, Pa., Osaka, Japan, Bolton, England, Sydney, Australia, and others. Important projects now being worked out include an extensive series of pictures for the Third Avenue Railway Co., in New York City; a child safety campaign in film being carried on by the National Bureau of Casualty and Surety Underwriters in cooperation with the New York Police Department; the aid in film production for and by the Otis Elevator Company."

Mr. Beach, the League's technical consultant told the annual meeting that, during the past year, his department had noted a growth in the number of questions relating to choice of equipment and information on titling. He reported a considerable increase in the percentage of members asking that all bulletins be sent them and he listed representative items of new movie equipment inspected by him. Concerning new development in the 16mm. field, he stated, "The department was directly responsible for the development of at least three new products in the 16mm. field. It discovered several applications for cellulose tape and introduced it to the amateur by means of *The clinic* in Movie Makers. Working with the representative of the manufacturer and the advertising department of Movie Makers resulted in the tape being made in a special width and placed on sale by some of the leading photographic stores. Adhesive celluloid letters were introduced to the amateur largely through the efforts of the department working with the distributor in preparing directions for their use. As a result of a specific request from a League member, the department called upon various manufacturers to submit plans for a steel film storage cabinet. Close cooperation with one representative produced a very fine cabinet. None of these firms had been in the amateur movie industry before.

"There is being developed an album which will contain pictures of practically every piece of equipment now on the market in the amateur movie field. This collection will not only be of help to the manufacturers but will serve to aid members who wish to survey the possibilities for purchasing new items. It will be employed many times to instruct members in the proper handling of their equipment."

He called the attention of League members to the fact that, with the projection facilities now at the League offices, it is possible to screen 8, 9.5, 16 and 35mm. films.

In his report, Mr. Maxim, President of the League, pointed out that it was a normal thing to see amateur films of a standard in interest and photography rivaling that of professional pictures. He left an index for the future development of movie making in saying that he believed the real progress in amateur filming to lie not in making better photoplays, travelogs or scenics but in making better family and other record pictures and the international exchange of them.

Mr. Maxim's predictions always have been shrewdly intelligent, many having come to pass as they were outlined. This one sets a new goal of endeavor and covers a type of picture in which every one is interested—the family film. But whatever trend personal cinematography of the future may take, the League and Movie Makers will be equipped to serve it. The very significant developments of their past seven years of history indicate this.

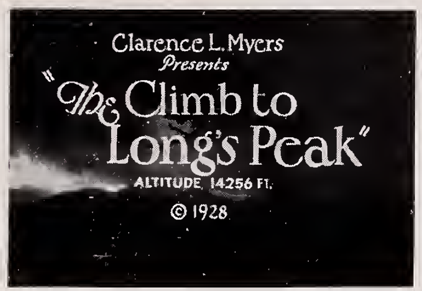
Scenic film sense

[Continued from page 326]

rapher, "if you are willing to go out of your way a little in search of beauty, to climb a tree or a neighboring hill or even to lie flat on the ground at times. Remember, too, that somebody may pick a branch from a tree, hold it a few feet in front of your lens and swing it gently with the breeze. What more could you want for a foreground?"

We all have known people who own both still cameras and cine cameras and who will spend fifteen minutes lining up a scenic shot for a still, and then shoot everything promiscuously in motion pictures, expecting the cine camera to take care of the lighting and composition automatically. There must be something about the whir of the spring motor which lulls them into a sense of security and keeps them from realizing the basic fact that a motion picture is nothing but a succession of still pictures. The same precautions must be taken for both.

In addition, the scenic film deserves careful editing and titling just as much as any other film. Whether the titles be supplemented with road signs, maps, the covers of travel folders or are simple titles with perhaps an artistic back-



How Clarence L. Meyers used the summer scenic and travel title background on page 336

ground, something is needed to bridge the gaps of time and space.

One of the advantages of a motion picture camera over its one at a time brother is in its power to record the poetry of motion; hence, there is little excuse for not including some movement in every scene. The water flowing in a trickling brook may relieve the fixity of its surroundings. A cow chewing her cud on the hillside, a horse grazing in a meadow, the gentle wafting of leaves in the breeze, a youngster wading in a shallow pool—all add to the beauty of a scene. There is a real art in selecting the movement which is appropriate to the surroundings. Nature seems to have done this quite well herself. Peaceful animals in peaceful surroundings move quietly. In wild surroundings, animals may dart quickly into cover. Man, in man made surroundings, moves more rapidly than all others. Airplanes and automobiles, people running to and fro, belong in a scenic study of Manhattan; they seem out of place in a valley as quiet as Yosemite once was. Perhaps that is why some of our beauty spots are becoming less beautiful—but we are wandering from our subject.

It is interesting, sometimes, to observe the types of scenery that are most adaptable as movie subjects. The lens and the eye differ in their appreciation of light and beauty. In the first place, the eye more readily takes in the grandeur of distant mountain ranges, whereas pictures of the same scene are often disappointing. Unless special filters are used, a distance haze which will not bother the eye often may obstruct the view for the camera. The eye, adjusting both its iris and sensitivity of its film automatically, may not appreciate how dark it really is under the shade of trees. Sometimes, in closer surroundings, the eye is distracted by the sight of a garbage can on one side and an ugly barn on the other, but the camera, carefully placed, may record only the beauty between the two. There is a little knack in training one's eyes to see only what the lens will see.

There would be little point in suggesting detailed continuities for scenic films. That is an individual problem.

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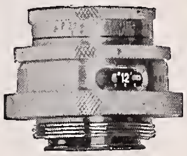
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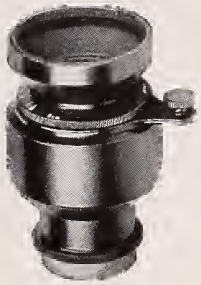
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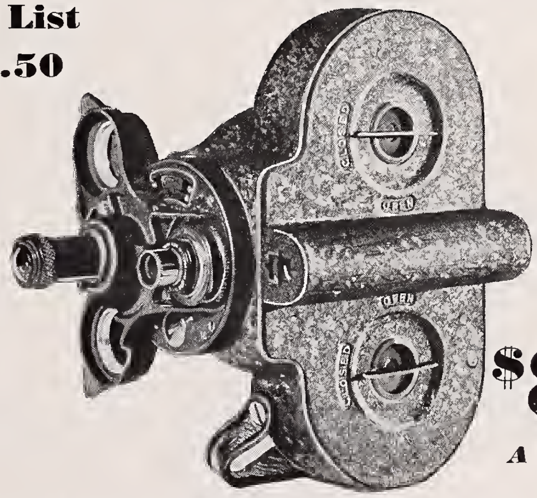

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and no one amateur can tell another just what to film on his vacation trip, nor can the cameraman himself decide beforehand just what he is to include in his scenic reel. The general continuity of the reel can and should be worked out in advance, but, after all, the joy of hunting beauty with the cine camera lies in the suddenness with which an artistic scene appears, and the hunter must keep a watchful eye for these possibilities.

Wherever you go this summer—to the deserts, to the mountains or the sea, even to a neighboring city—there are opportunities to make a pleasing scenic. Here is your cine camera and here is some film. The rest is up to you.

Cine beach combing

[Continued from page 321]

There are, to be sure, hundreds of other beach subjects on which to work, but we cannot cover them all. Some you will be able to film in their natural haunts without much trouble, especially if you own a telephoto lens. With others you can simplify your labor by providing yourself with one of these dollar aquariums from some pet shop—the rectangular type—so that the small and active creatures can be kept within bounds. Take the tank to the beach and there lay an inch or two of sand on the bottom, dress up the rear with some eel grass and fill the tank with sea water. For very small actors, you also can use to good advantage a sheet of clear glass cut just to fit inside the tank. By dropping this in behind them and pushing it forward, you can limit their wanderings to an inch or so back from the tank front, thus solving the depth of focus bogey very deftly.

In such a tank, some shots of a couple of shrimps, swimming, would be interesting—and you'll never regret a single inch of film showing pipefishes and sea horses cavorting around, if you can get them. The latter are common from Massachusetts to South Carolina, usually in quiet bay waters thick with marine growth close to the shore. You can take them in nets—or stick your arm down into a bunch, and the little ones will often grab hold of your fingers with their tails. But don't keep them long in your tank—and don't take them home, for they will not live without a continuous supply of their favorite food, *Gammarus*.

In such a tank you could likewise get some exciting footage of a pair of pugnacious hermit crabs fighting—an act that they will perform without coaxing—or a closeup of a fairly large hermit primping himself, a comical yet imposing sight. Even a live whelk or a moon snail (provided you have patience enough to wait until it begins to perambulate around) will provide a "wow" for the home showing. When that apparently lifeless shell lifts itself, a big blob of a foot comes out below—and the thing starts to walk!

The technical phase of most of this work is simple enough. A bright day on the beach will allow you to stop down to a veritable pinhole—but don't forget that that welcome sun brings with it an impenetrable shadow. This is an important item when the subject is resting on the sand. I have made many shots as late as four o'clock on a clear June day at *f*/22, with closeups at *f*/16 or *f*/11, depending upon the color of the creature. But I have obtained the best results on those frequent, hazy, hot days that we have on the East Coast when the sun is veiled by a muggy atmosphere—swell days for sunburn but equally good for shadowless photography, even when you have to work at *f*/5.6.

Working under water is another thing. If your lens is above the surface of, say, a tide pool, you will be bothered with ripples and their reflections. The best dodge is to raise a "sun break" of some kind on the sunny side, so that its shadow will fall across the surface and kill this baffling glare. Better yet, have your camera—or at least the lens—fitted into a water tight box that will permit you to dip it just beneath the surface. You can triple your exposure for that, but it will take an awful lot of grief out of underwater work. Exact exposure will vary greatly and can be best determined by a series of experiments.

Because so much of this kind of work calls for closeups, you must be sure to use a lens which will focus on short distances. If you have a fixed focus lens, a portrait attachment will be indispensable, but even then do not try to get too close. At a small stop, there will be depth enough for a foot or so closer than is specified for the attachment. Proper framing is another point to consider. Unless you have a camera with full field visual focusing, be very careful in centering the subject. Use a tripod for closeups, because in this type of work an unsteady camera can ruin entirely an otherwise fine picture.

However, you will find enough interesting, amusing and diverting subjects that can be filmed without these complications. They certainly will prove a welcome vacation from the timid maidens and the puffing gymnasts!

Jungle movies

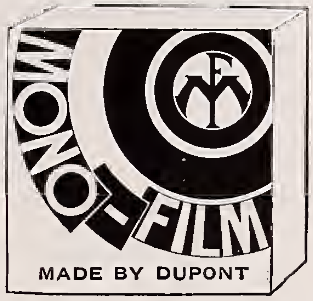
[Continued from page 327]

with all windows and the porch like living area screened against mosquitoes. The chorus of amphibian and insect songs was so amazing that we unpacked our flash lamps and started forth in the rain to investigate. The yield that night, as on the several evenings we were there, was highly productive of particularly interesting specimens. We collected examples of an extremely decorative frog, as large as the bullfrog of the States. Its hues were bronze, red and yellow, but the most unusual thing about it was a spur on the inner portion of each forelimb, effectively used in grasping one's fingers and inflicting painful wounds. A half dozen kinds of large tree toads were found. One of these had a vivid green body and head as blue as cobalt and another was almost white. We later used jack lamps, attached to our heads, and found that, with these lamps equipped with diffuse reflectors, we could walk through the jungle trails at night with as much facility as during daylight. The nocturnal specimens thus were collected, and photographic records were made with appropriate backgrounds during the day.

After penetrating but a short distance from the engineers' clearing, all traces of human presence disappeared. The variety of flora was very impressive, the most striking among the trees being the great *ceibas*, some of them buttressed to a diameter of over twenty feet at the base, then narrowing like the neck of a bottle to a pole like trunk about a yard in diameter and extending upward for a hundred feet, at which height immense boughs extend outward almost horizontally. Some of these boughs are veritable botanical gardens, with a covering of orchids and other parasitic plants. Attached to the boughs are the aerial roots of *lianas* which hang as straight as cables and are so strong that a man may swing from one no thicker than his finger.

The light in these jungle forests is very dim, owing to interlacing, overhead foliage and the light absorbing red soil. Some tests, made with film taken at normal speed, showed the subject to be underexposed hopelessly, but good scenes were made, in the still air, by applying the one turn crank and then slowly exposing separate frames. Where there were breaks in the foliage, with plenty of reflected light from the sky, good photography was possible. Fine records of tropical foliage were made by filming the slopes of hills.

One spot in particular warranted a slow turn record. It was here that one of the engineers had shot a bushmaster ten feet long. The scene was the base of a giant *ceiba* which was flattened in crescentic form. One could stand within the curve and seek shelter under the hollowed portion as if in a tent. The bushmaster had been discovered in the natural clearing under the tree. It at once showed fight, edged up toward the party and, after sweeping strokes, extended its striking loop for more telling effect. Not ten feet away was the base of a shattered limestone ledge, moss grown and always shaded. When I inspected this ledge, I found an opening leading into a cave, fully fifty feet deep.



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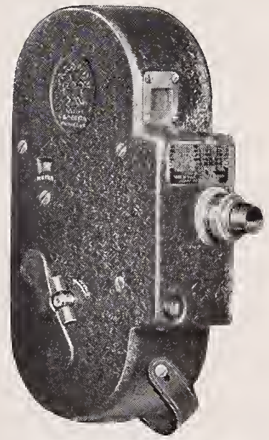

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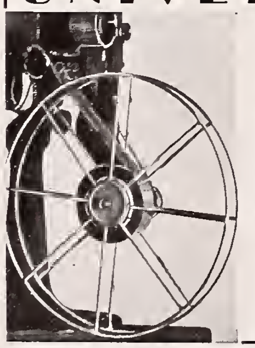

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At the entrance of the cave were wide crevices extending deeply inward. It was an eerie place and, viewed immediately after the engineer's story, warranted cautious investigation. No traces of other serpents were seen, although we were startled by some large bats which flew around us.

We later visited the mountain rain forests of Costa Rica, where, I believe, the luxuriance of vegetation is surpassed nowhere in the world. The percentage in humidity was steadily at eighty or slightly over. and mould formed on our shoes overnight. Temperatures were no higher than those of midsummer in New York.

Our film was developed upon returning to the States and all of it was found to be in good condition. It is my opinion that film will deteriorate, if kept under such climatic conditions longer than a month, unless packed in special tropical containers or cans with sections containing a moisture absorbing medium, such as calcium chloride. With film packed for the tropics, a reliable exposure meter, telephoto lenses for securing near and close views (often impossible to get otherwise because of obstacles), filters and a tripod, the amateur fortunate enough to visit the tropics will find himself equipped to bring back their beauty on film.

Color counsel

[Continued from page 320]

this type of work needs no neutral density filter. If the light is very bright and the leaves are scattered, a filter may be necessary.

One of the complaints in Kodacolor filming is that the color rendition is sometimes dull and lifeless, with a general haziness overspreading the entire picture. This is encountered less frequently with the new fast Kodacolor than it was with the older type. One possible cause of this trouble is that the film may have been held after exposure for too long a time before being processed. The other, and most common, reason has to do with the direction of the light when the film was exposed. For example, shots taken within one hour before or after midday are often flat and dull. Perpendicular rays of light are never as effective in photography as slanting rays, and the usual caution to avoid taking closeups of people during the midday hours applies particularly to Kodacolor. When the sun is directly overhead, the effect of heavy shadows under hat brims or under the eyes is marked. While heavy shadows should be avoided, it is well to bear in mind that flat lighting is just as bad in color as in black and white. In fact, colors, especially pinks, yellows and blues, will tend to lose their brilliance and warmth if the light strikes the subject squarely and is thrown back by specular or mirror like reflection. Hence, it is best to select a camera viewpoint so that the light strikes the subject more from the side than from the front. This tends to give a roundness to objects that enhances their color values. As the light strikes the subject more directly on the side, further benefit is lost due to the increasing shadow areas.

Although exposure is a problem with so many variable factors that specific directions are impossible, a few approximate guides will help the average filmer. Scenes of distant lakes, open bright beaches, seascapes, far stretching open country without heavy foreground and summer clouds in full sunlight will require a No. 2 neutral density filter as a rule. Scenes of the tropics, snow and ice and sometimes bright beaches will tend toward overexposure even with a No. 2 filter. In these instances (which will be few and far between) a faster camera speed will help. A speed of twenty four will cut the exposure and not slow up the action objectionably. Those movie makers who own the new, adjustable filter will have a means of cutting down the exposure without neutral density filters as will those whose cameras are equipped with a variable shutter. In Northern Canada and countries of similar latitude the light has less actinic power and, under the conditions outlined above, a No. 1 filter usually will serve.

Because Kodacolor necessitates a lens of wide aperture, the resulting depth of field is small, and focusing must be done with exactness. This is especially true of closeups, as the depth at such distances is a matter of a few inches. Consequently the use of a tripod to hold the camera in a fixed position is the best possible insurance against out of focus pictures. Filming moving objects which are approaching or receding from the camera calls for following the focus with the focus scale. While this may seem difficult, it will be found simple when one has had some practice. The small metal titlers, now available with supplementary lenses, offer fine opportunities for extreme closeup shots of gaily colored insects and butterflies.

In the private conservatory as well as botanical gardens, the color worker can find ideal subjects and lighting conditions. If the glass is clear, there need be no change in exposure but if it is whitewashed or painted, the exposure should be increased. If one is working with reflected light under these conditions (that is, light reflected from the flowers to the lens), it will be necessary to discard the neutral density filters entirely, while if the picture is made under the same conditions with transmitted light, half speed will be needed. Directing a beam of light on part of the flowers will enhance the picture.

In closing, a few words about filming sunsets will be helpful. They are best taken on days when the humidity is rather high, for it then becomes possible to photograph the entire orb as it sinks into the horizon without obtaining the disturbing halo so often seen in such shots. Otherwise, there should be a covering of clouds to shield the lens from the direct rays of the sun. The afterglow will make a striking part of the sequence and the exposure is not difficult, for as a rule it will be dark enough to require no neutral density filter. A flaming sunset, which gradually turns into a rich, warm afterglow fading to darkness, makes an effective end for a color film.

Vacation filmways

[Continued from page 322]

proved rule that, once the locale of the shot is established with a wide angle view, the interest centers in and is increased by closeups. The audience should not be put to the necessity of trying to pick out the interesting action in a general scene—that decision rests with the cameraman.

The automobile nomad is inclined to thrill at the broad views and vistas of open country that spread before him round every turn, and justly so, for they are magnificent in their colorful expanse. But let the cameraman beware of their lure. All too often the beauty of a broad scene is completely lost when it is recorded on celluloid. The panorama is useful but should be resorted to rarely in the case of scenics. Two or three selected and stationary views from a tripod will do more to bring back impressiveness of the view than the finest panorama ever made. Frame these shots with a low arching branch; framing removes both the desire and the necessity for "panning."

Go easy on the distant, "pretty" scenes and spend your footage on close action. Show the things your party does. Picture the group arriving at a camp site; show the details of making camp, setting up the tent, spreading sleeping bags, building the fireplace and unpacking the cooking kit and the larder. Then, film the activities of the cook and the gleam in the eyes of his hungry helpers. Present the midday picnic lunch in its variety of detail. Afterward, show the swimming party, the diving, the canoes, the sailing, the horseback, the pack outfit, the mountain climbing or the desert water hole.

Wherever your vacation expedition takes you, you will find characters native to the locality. A little friendly conversation will, ordinarily, make it possible for you to film these people doing the things they are accustomed to do. Character studies of people will give to your films more flavor of having been places than anything else you can photograph. Film the cowboy mending his saddle, the Indian squaw weaving a basket or blanket, the farmer feeding the calves, the country storekeeper at the gasoline pump, the lake country guide patching a canoe, the darky picking cotton, the fisherman at his lobster pots or the miner adjusting his lantern. A sequence of the native at his familiar task tells more by implication about the district than do long explanatory titles and endless footage of scenics.

Whether the motor expedition is for a day, a weekend or a month, a wide variety of scenes can be assembled in a smooth continuity, provided the cameraman will keep constantly in mind the fact that the automobile is the warp of the fabric which supports the pictures in the finished pattern.

Filming summer cruises

[Continued from page 319]

winter evenings to come, will serve as a means of living over again that memorable trip. Most crews are willing and anxious to help, if the movie maker will tell them what to do.

By change, the third of the three C's, we mean the change of camera angle, change of distance and change of mood. For example, in filming a sail being hoisted, don't stand aft to shoot all of it; get the first part there, then cut to near views of the boys at the throat halyard and of those on the peak and finish with a shot looking aft, as the sail goes aloft and fills with wind. *Always seek to vary your camera angles.*

Change of distance has been discussed, in connection with continuity, as a necessity in cutting back and forth from long shots to closeups. It is an important aid in holding audience interest and preventing monotony.

Change of mood and tempo can be accomplished by choice of both subject matter and treatment. Using long scenes, depict the lazy afternoons on the after deck, when sails are full and pulling easily and the crew is lolling about watching passing vessels. If you should be fortunate enough to run into a squall, you can speed the tempo by shooting the clouds as the storm comes up (need I advise heavy filters?) and shortening the scenes, as the wind changes and puffy ripples start dashing across the waves. Cut back and forth quickly from clouds and water to the scurrying crew hastily shortening sail, thus giving your audience the feeling of bustle and the excitement of the moment. Some count on doing all this in the editing, but I prefer to do as much as possible with the camera at the time the scenes are filmed, even though it may involve a change in lens diaphragm between shots.

Use bits of the rigging or other parts of the ship in the foreground of your

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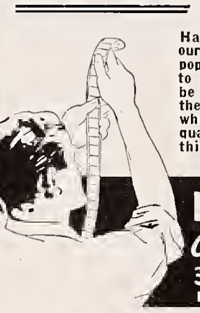

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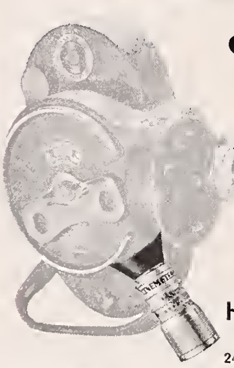

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long shots of clouds and shipping, both to frame your composition and to *remind your audience constantly that it is on a boat.*

Keep the three C's in mind, give just a little thought and pencil scribbling to the general continuity and the specific scenes you want to shoot, talk your gang into cooperating with you and avoid monotony in your camera work. Then, after the trip is over, they will say, "Well, Clicky old boy, you delayed us occasionally and sometimes, when we were working hard, we thought you were loafing but, we'll have to admit, you sure had the right idea and brought home the salty bacon."

Amateur clubs

[Continued from page 328]

Czechoslovakia ■ Cinema amateurs using 9.5mm. equipment are ably represented and served in this country by the Pathé Club of Prague, an organization nearly a year old and now under the leadership of Vinc. Beer, president, and P. Koblic, vicepresident. The association publishes *Pathé Revue*, an attractive magazine carrying detailed news of 9.5mm. filming activities, as well as the latest developments in technique and equipment.

San Francisco ■ A lighting demonstration of several different setups was presented at a late gathering of the Amateur Movie Club and a record film of the results was made to be screened at the next meeting, reports P. Bolmen, club mentor. *The Lugger*, from the League's Club Library, rounded out a successful program.

Bell Tel ■ Kodacolor and 8mm. filming were demonstrated and discussed by a representative of the Eastman Kodak Company at a recent meeting of the Movie Group of the Bell Telephone Camera Club, according to the report of Warren D. Matthews, ACL, group leader. A discussion of the principles of film planning, prepared by the Club Department of the League, was read at the meeting and members' films were screened.

Indian Progress ■ More than one hundred persons attended the second meeting of the U. P. Amateur Film Association, held in the Lucknow University Physics Theatre, in Lucknow, India, according to the late dispatches from secretary Masud. K. Sahabzada, ACL. Continuing its policy of screening both members' films and the unusual professional pictures of the past, the Association has recently presented *The National Union of Students, England to Austria*, by Mr. Sahabzada; *Kashmir and the Pindari Glacier*, by club president Dr. Wali Mohammed; *The Adventures of Prince Achmed*, an animated drama of paper cutouts produced in Germany by Lotte Reiniger; *Siegfried*, the Ufa classic directed by Fritz Lang. The Association is in close touch with a number of English societies and hopes to arrange an exchange of club and members' films.

Canton ■ *Filters and their Uses* and *The Proper Use of Lenses* were ably discussed by members of the Cinema Club, in Canton, Ohio, at late program meetings, according to the report of president John D. O'Brien, ACL. New members are being added and interest runs high in the current scenario contest and exhibition of group productions.

Film story ■ In Sanger, California, the Cinema Players, an informal group engaged in the production of film stories, has been organized and lists Vahan Skenderian, president; Cyril Yezdan, vicepresident; Jessie Keosheyan, secretary; Levon Damir, treasurer; Betty Dalalian, corresponding secretary. The first production, still untitled, already has been undertaken.

British amateurs

Newcastle ■ Apparatus for sound and music effects is now provided in the headquarters of the Newcastle and District A. C. A., according to the report of secretary H. Wood. Under the direction of the chairman, A. Logan, the new equipment was given a successful tryout in the presentation of *City Slights*, produced by the Sheffield Amateur Film Club, and of *Just Water*, a semi scientific, educational production by Mr. Logan. *Potted Events of 1932*, a topical film by T. Temple, rounded out the evening.

In addition to chairman Logan, the present officers and committees include James Cameron, ACL, vicechairman; H. A. Solomon, auditor; L. Bonser, librarian; J. Cameron, jr., T. W. J. Edge, G. L. Hodgson, W. H. Tough, A. S. Wilson, ACL, J. E. White and the officers as members of the executive committee; the Mesdames R. Longhurst, A. Logan, M. A. White and the Misses P. Forster, D. Graham, M. Thompson and M. Burrows, members of the ladies' committee. Mr. Wilson has been awarded first place in the competition for an association leader, with J. Walton, second.

Show technique ■ The meaning and making of amateur movies were demonstrated for a gathering of the Youth Group of the League of Nations Union recently through the cooperation of Crystal Productions, The Bournemouth Film Club, according to the report of secretary R. G. Torrens. For the purposes of this exposition, scenes from *Retribution*, a club production, were acted out, suitable makeup and lighting were pointed out and the finished film was then screened. Other pictures presented included the Bournemouth club productions, *The Broken Swastika, Where Bournemouth Dances* and a topical film of cricket and track games, as well as *I'd Be Delighted To!*, from the circuit of club films sent to England by the Amateur Cinema League. At a later meeting, Crystal Productions entertained the Bournemouth Caledonian Society with a program of Scottish travel pictures, which was climaxed with a record film of the Society's previous garden party. *Words*, latest Bournemouth production, was given a premiere screening at this time.

In Manchester ■ What is believed to be the first organized visit of a group of amateur movie makers to Soviet Russia will be made this summer by a party of Manchester Film Society members under the leadership of Peter A. LeNeve Foster, ACL. Special arrangements are being made to visit studios in Moscow and theatres in Leningrad, and a detailed movie record will be made of the trip. Still another Manchester group is planning a weekend camping trip on a canal barge in order to film the waterside sequences of a comedy entitled *She was only a Smuggler's Daughter—but, Oh Boy, she's some heroin.* A civic film of Manchester is now in production under the direction of J. F. Mosley, an authority on the city's history, in which the camera work will enlist the services of an ex Lord Mayor. This department has recently had the pleasure of inspecting the script of a current Manchester dramatic production, *The Five Pound Night*, and found it of unusual excellence and imaginative quality.

Leicester ■ Not to be outdone by clubs situated at coastal towns, the Leicester Amateur Cine Club is planning a production, as yet unnamed, in which the majority of the action centers on an ocean liner, according to the dispatch of E. K. Durston, publicity manager. A fine public exhibition of club films was given during the late spring.

News of the industry

[Continued from page 334]

zine. The new process, operating on the two color subtractive principle, is admittedly not as perfect in color rendition as a three color process, but its many decided advantages will undoubtedly win it wide recognition immediately, especially in the library and industrial fields. The principal feature of the new 16mm. color film is that it may be run on any projector without special filters or attachments of any kind. The film itself carries the color, and its transparency is such that color pictures may be projected to the same size and under the same conditions as black and white, without loss of illumination. As many color prints as desired may be made of a single subject. The process is, at present, adapted only to library subjects and reductions from 35mm. bipack or other color separation negatives. The Dunning Process Company plans to release two subjects in color each month; these may be purchased outright through dealers or rented through certain film libraries. Further details will be given in another number of MOVIE MAKERS.

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Simplex Pockette ■ A most impressive display of cine apparatus is set forth in the new, fitted cine case lately offered by International Projector Corp., 96 Gold St., New York City, makers of the Simplex Pockette 16mm. movie camera.

Weston-B&H ■ Recently there has been introduced by the Weston Electrical Instrument Corp., Newark, N. J., a new model of the simple and effective Weston Cine Meter which bears scale markings referring to the lenses of Bell & Howell Filmo cameras. ■ An unusual show window display, recently developed, shows most effectively the working of the Photronic cell used in these instruments. The meter is pointed at a pictured landscape, which alternately receives intense and dim illumination from the rear. The indicator of the meter moves accurately to correspond with the light changes, made many hundreds of times an hour, yet shows no fatigue nor deviation, furnishing an excellent example of the uniformity of its response.

Longer focus ■ Heretofore, the usual limit of magnification available to amateurs in regular telephoto lenses was that furnished by the six inch lens. In answer to a demand for greater magnification for difficult, distant shots and for scientific work of various kinds, Hugo Meyer & Co., 245 W. 55th St., New York City.

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offer two new lenses in their famous Tele-Megor series—a seven and a ten inch objective, with apertures of *f*/5.5. While lenses of this high magnification must be used on a solid, steady support to get the best pictures, their unusual features will win them recommendation.

Willoughbys, New York City, offer this handy mask box

Holmes at Fair ■ A complete movie record of the Century of Progress Exposition in its various aspects has been made by Burton Holmes Films, Inc., 7510 N. Ashland Ave., Chicago, official motion picture photographers of the Fair. These films are available in 16mm., in 100 and 400 foot reels, and are distributed by the Bell & Howell Company, Chicago.

Flares in Africa ■ Movie amateurs long have been familiar with the effective flares for outdoor night photography provided for them by I. C. Newman Co., Inc., 545 Fifth Ave., New York City. This company reports a most interesting use of its product by several African game hunting expeditions in the study of wild life at night.

Beltipod in air ■ That handy little tripod substitute, the Beltipod, made by William J. Grace, 1222 Kirby Building, Dallas, Texas, has proved its worth as an adjunct to successful 16mm. filming from an airplane. Besides providing just the necessary support for longer focus filming, the device gives all the flexibility for aerial work that free body movement will allow, it is said.

Universal reels ■ It is reported by the Universal Electric Welding Co., of 9-16 Thirty seventh Ave., Long Island City, N. Y., that certain rumors have been extant to the effect that this company is no longer in business. The company wishes to deny this emphatically and to assure dealers and consumers that the product, welded wire reels for 16mm. and 35mm. film, will continue to be available. These items are protected by U. S. patents, according to a statement issued by Edward J. Fulda, president.

Ciné-Kodak News ■ Volume 9, No. 2, the current number of this interesting periodical, distributed by the Eastman Kodak Company of Rochester, N. Y., is charming in format and interesting in content. Among other articles appropriate to the midsummer season, one finds succinct directions on handling the new Kodacolor, with its increased taking range, facts about filters and an interesting discussion of the Ciné-Kodak Special and the new Kodascope D.

Filmo Topics ■ This timely periodical, which offers news and notes concerning Bell & Howell 16mm. apparatus and amateur filming in general, contains, in its current summer number, such interesting articles as *You'll See Movies Everywhere at the World's Fair*, *Movie Camera Lenses*, a guide to their selection and use, *Filming Your Vacation* and others in addition to the usual departments.

Agfa service ■ An unusual service granted to those who send their film to this company's processing stations is announced by the Agfa Ansco Corp., Binghamton, N. Y. If three or more 100 foot rolls or six or more 50 foot rolls of Agfa film are sent in for processing, they will be spliced in a continuous length and returned on a 400 foot projection reel. Customers may number their films in advance, so that they may be spliced in the proper sequence at the laboratory.

Willoughbys ■ This noted photographic establishment, located at 110 W. 32nd St., New York City, proves the growing importance of its cine department by the announcement of a special catalog devoted exclusively to 16mm. apparatus. With this catalog, there will be a bargain supplement offering unusual values in used equipment, it is said. The catalog may be obtained by calling or by writing.

Millar, Inc. ■ His many friends in the industry will be interested to learn that Harry S. Millar, who for the past seven years has been eastern representative for many noteworthy 16mm. accessories and library subjects and for the Ampro projector, has formed a corporation—Harry S. Millar, Inc.—which will continue to distribute these lines throughout the east.

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
W. L. Martindale, 9495 Santa Monica Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Crescent News Co., Box 463 Arcade Sta.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Natick Book Store, 104 W. First St.
B. B. Nichols, Inc., 731 S. Hope St.
Peterson's Camera Exchange, 356 S. Broadway.
Smith News Co., P. O. Box 573, Arcade Station.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Thos. B. White, 663 N. Western Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 576 E. Colorado St.
C. H. Pease, 49 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Diego: Ace Drug Co., 820 W. Washington St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St.
J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick Pictures, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 W. Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
Salem: Pitman Homovie, 418 Lafayette St.

Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.

Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Clark Cine-Service, Rm. 203-4 Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.

Flint: Gardner Photo Service, 1425 Detroit St.

Grand Rapids: Photo Service Shop, 44 Monroe Ave.

Jackson: Royal Film Service, 125 Michigan Ave., W.

Lansing: Linn Camera Shop, 109 S. Washington Ave.

Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
Plaza Camera Co., 218 Alameda Rd.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
"Hyatts" Supply Co., 813 Locust St.

MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley & Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
New York Band Instrument Co., 1225 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros. Electric Corp., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Shapiro Sporting Goods Co., 90 Broadway.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co. (Baker Art Gallery), 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Younger's News Store, 7 W. Broad St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, Cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Stevenson News Stand, 108 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.

Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.

Marshfield: Mel's News Stand, cor. Broadway & Anderson.

Pendleton: J. T. Snelson, 608 Garden St.

Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.

Easton: Easton Sporting Goods Co., Second and Northampton St.

Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movies Studio, 20th & Chestnut Sts., N. E. cor.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.

Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: Kagen's, 641 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 W. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514 3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.
Racine: Photo-Crafts Shop, 526 College Ave.
Sheboygan: A. E. Winscher Co., 720 N. Y. Ave.
Superior: Greenfield Photo Supply Co., 1304 Tower Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A. Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
Paris 2: Brentano's, 37 Avenue de l'Opera.
Paris 9e: Photo-Plait, 35-39 Rue Lafayette.
Paris 13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Peisterstraat.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Web. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cikkek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
Meiji-Shobo Publisher & Bookseller, No. 8, Nichome, Harukicho, Hongow.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Central News Co., "La Nacional" Bldg., Avenida, Juarez Num. 4.
Kodak Mexicana, Ltd., San Jeronimo, 24, Apartado 125 Bis.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

Dangerous Trails

Bill and Bob chase a cougar and capture the cub, which they take home for a pet. Boy Scout type.

Circus Time

Billy Bevan and the Juvenile Gang originate and operate a circus of their own to the delight of their young friends.

Announcement

We are now prepared to furnish a limited service of Sound on 16mm. Library Films.

Send for list

Current Catalogs:

16mm. Library—Illustrated, 214-page, Fifth Edition —nearly 900 reels.

8mm. Library—Illustrated Second Edition.

Kodascope Libraries, Inc.
33 West 42nd Street, New York, N. Y.
Subsidiary of Eastman Kodak Co.

The clinic

[Continued from page 323]

finder. ■ Charles N. Butt, ACL, has discovered that a gas mask bag, which can be bought at any army store, makes a fine carrying case for a camera and several rolls of film.

Telltale ■ When using my camera with a variable viewfinder, I have discovered that I often leave the wrong finder in position, thus giving me an inaccurate field for the lens I wish to use. In order to provide some means ot indicating that a finder, other than that for a one inch lens, is in place, I have attached a small piece of tinted gelatine or cellophane in front of each finder lens except that of the normal one inch. By removing a small ring which holds the finder lenses in place, the colored material, cut to fit, can be laid in place, the ring then being put back in position. The tint serves as a warning that one of the telephoto finders is in position.—*C. W. Gibbs, ACL.*

Meter vs. judgment ■ When filming under unfamiliar light conditions, one often will find that the exposure meter does not agree with his own estimate of the light intensity. Even if this is the case, play safe and use the meter reading for, unless there is something wrong with it, the meter is more likely to be correct. If, in dark places, you cannot get a reading with a good meter, don't blame the meter but resign yourself to the idea that taking pictures under the conditions would be a waste of film; one of the most important faculties of an exposure meter is that it can tell you when it is useless to expose film. On the other hand, a meter is not of much help in telephoto shots, for it will not cover the field of the lens and, of course, will not give a true reading of the light values on the subject. It is a pretty safe rule that the object being photographed must cover about three quarters of the meter's field in order to secure a very accurate reading. If you have a visual meter, don't first try to judge the light by squinting at the sun for a few seconds before using the meter, for that will prevent an accurate reading due to the fact that the sunlight will have contracted the pupils of your eyes. It is a good plan to look at something dark, or even to close your eyes a few seconds, before taking a visual meter reading. Don't take too long in using the meter, for studying the reading for some time may lead to confusion.

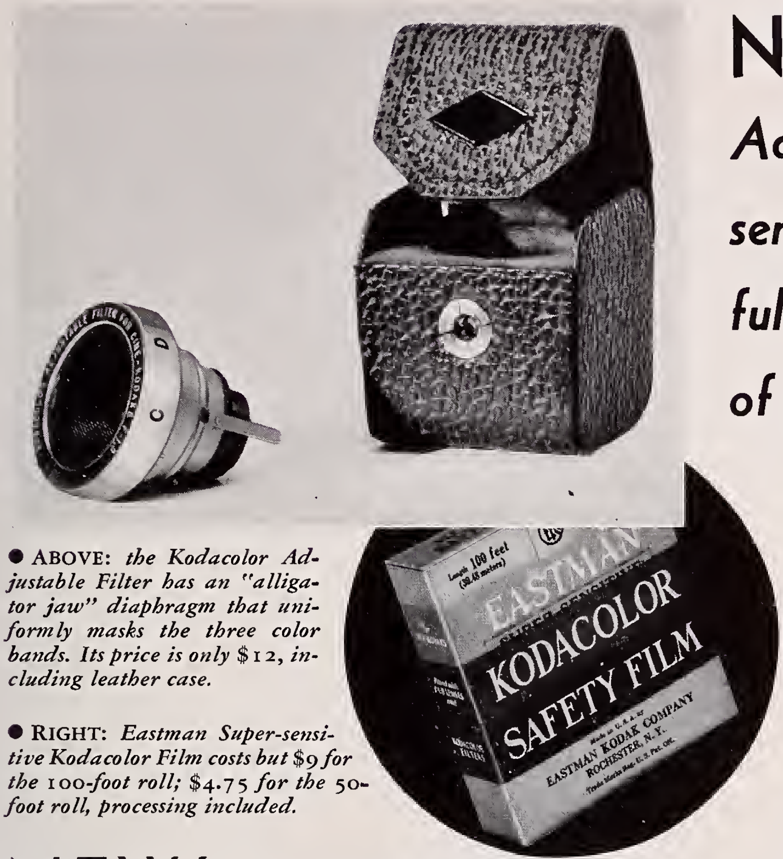
Tele approach ■ The telephoto lens serves the camera in much the same way that a pair of binoculars serve the eyes. In using a pair of high power glasses, have you ever noticed how difficult it was to hold them rigidly, so that the distant object could be held at the center of the field? The same difficulty is present in using a telephoto lens, but in accentuated form, because of the final, tremendous magnification on the movie screen. The telephoto lens of three times magnification, or greater, should be used with the camera on a tripod or other firm support. Even a unipod, belt or sling tripod, is useful in minimizing the body movement of the operator, which the telephoto lens will magnify to an unpleasant degree on the screen, as surely as fate, even though you think you have nerves of iron. ■ There has been a recent tendency to increase the range and magnification of 16mm. telephoto lenses; such magnifications as six times, seven times and ten times will help the amateur mightily on those difficult, very distant shots which he wishes to bring close. Of course, we all know that the focal length of a telephoto lens is a definite index to the apparent nearness of objects on the screen; a four inch lens will make the object seem four times nearer than a one inch lens, and so on. But the longer the focal length, the more careful the cameraman should be about shooting from a rock steady foundation. ■ A law prescribed by the science of optics dictates that, if a tele lens is to be convenient in size, its widest diaphragm opening generally will decrease as its magnification increases. But, as a rule, the longer focus lenses are used for distant landscape filming or, at least, work in the open where there is plenty of light and where a large stop is not needed. ■ Distant shots in the open are improved almost always by the addition of a filter. The telephoto, in use, should be aided constantly by this device, which will help to eliminate haze and will give a more perfectly defined picture.—*R. C. Holslag, ACL.*

Practical films

[Continued from page 332]

company, shows how metals and alloys are used in the construction and operation of various parts of an automobile. The necessity of using different metals to withstand heat, oppose wear and resist shock is emphasized. Attention is directed especially to the precision of construction which has resulted in the safe, comfortable and efficient automobile of today. Copies of this film may be obtained in either 16mm. or 35mm. size, for exhibition in schools, clubs, etc., from the Pittsburgh Experiment Station of the United States Bureau of Mines, Pittsburgh, Pa. The Bureau has made other films previously that may be of interest to schools.

FILM IT IN COLOR



● ABOVE: *the Kodacolor Adjustable Filter has an "alligator jaw" diaphragm that uniformly masks the three color bands. Its price is only* $12, *including leather case.*

● RIGHT: *Eastman Super-sensitive Kodacolor Film costs but $9 for the 100-foot roll; $4.75 for the 50-foot roll, processing included.*

NOW... *New Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film bring full freedom in the making of full-color movies*

NO NEED now to wait for bright light in making Kodacolor movies. No need to pass up a single full-color shot. The introduction of Kodacolor Adjustable Filter and Eastman Super-sensitive Kodacolor Film has revolutionized this most wonderful of photographic processes.

Kodacolor Adjustable Filter provides positive adjustment to varying light conditions. Wide open, this new filter admits 75% more light than the former Kodacolor Filter with "P" ratio cap. Closed, it lets in just half as much light as the old filter with a No. 2 Neutral Density Filter.

The speed of Eastman Super-sensitive Kodacolor Film makes full-color shots possible on dull days and in open shade—even indoors at night under proper artificial illumination.

Get your Kodacolor Adjustable Filter and Super-sensitive Kodacolor Film now. Enjoy the added beauty and charm of full-color movies.

NEW OPPORTUNITIES FOR KODACOLOR

SUNSETS... rainbows... shaded garden scenes... dull-day action... even nighttime shots under artificial light—once impossible Kodacolor subjects are now available to every owner of a 16 mm. camera with an *f*.1.9 lens.

Kodacolor reproduces these scenes just as you see them—deep, rich hues, delicate shadings—there are no color limitations whatever.

Indoors, too—source of the finest shots of them all—superb Kodacolor portraits can be made with the aid of Kodaflector, Eastman's new lighting unit and Mazda Photoflood lamps. Flesh tones are reproduced with natural warmth and delicacy.

When making Kodacolor under incandescent lighting, ask your dealer for a Photoflood Ratio Diaphragm Cap for use over the Kodacolor Filter. It's absolutely free. Stop in at your Ciné-Kodak dealer's and see for yourself full-color shots such as you can make.

Full Freedom in Full-Color Movies

← INDOORS
OR
ON CLOUDY DAYS →

← IN OPEN SHADE
OR
ON BRILLIANT BEACHES →

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

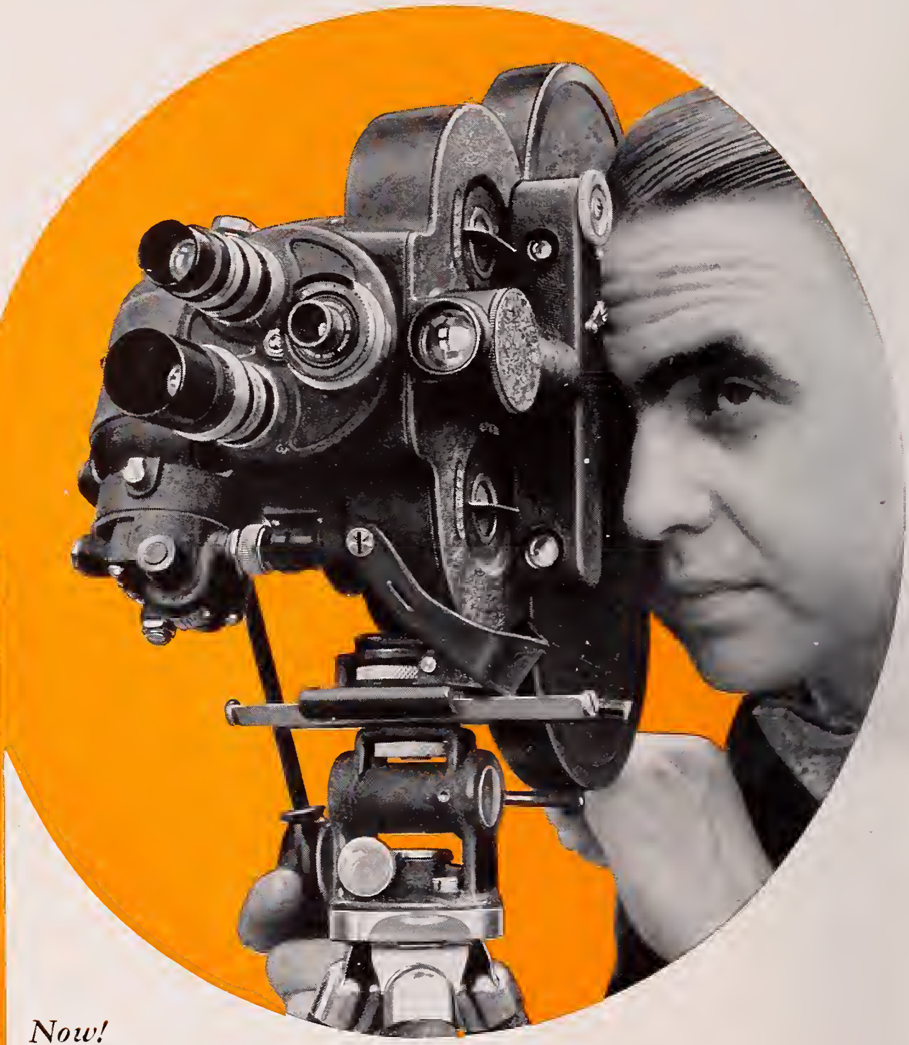
Printed by WNU, New York

Professional Features for your FILMO

◆

Filmo 70 utility equipment, heretofore especially built for individual movie-makers, is now available to all owners . . . . gives new professional versatility to Filmo.

◆



Now!

PEAK SCREEN BRILLIANCE! A NEW 750-WATT FILMO PROJECTOR

With one swift stride, the new Filmo JS Projector hits the peak of screen brilliance with a powerful 750-watt lamp. The increase in illumination over 500-watt systems is approximately fifty per cent. Model JS is a projector of the advanced Filmo JL type. In addition to its unexcelled picture brilliancy it offers automatic rewinding, a fully gear-driven mechanism, a fast F 1.65 lens, aero dual cooling, and all the other features which made JL the master of all 16 mm. projectors.

ADVANCED amateurs, scientists, explorers, industrial film producers, and other serious 16 mm. film users commission Bell & Howell to build special equipment for their Filmos. Now these professional features, pictured above, are available to all. They include:

External 200-foot magazine

Electric motor, either 12- or 110-volt, for uninterrupted operation. Permits remote control.

Hand crank, 8 to 1 ratio. Permits moving film backward.

Precision range finder, built into the variable viewfinder on the 70-D Camera door.

When the camera is wanted for ordinary use, the magazine and motor or hand crank are instantly removable, so that Filmo's lightness, compactness, and portability are all retained. Write for complete information.

BELL & HOWELL ◆ FILMO

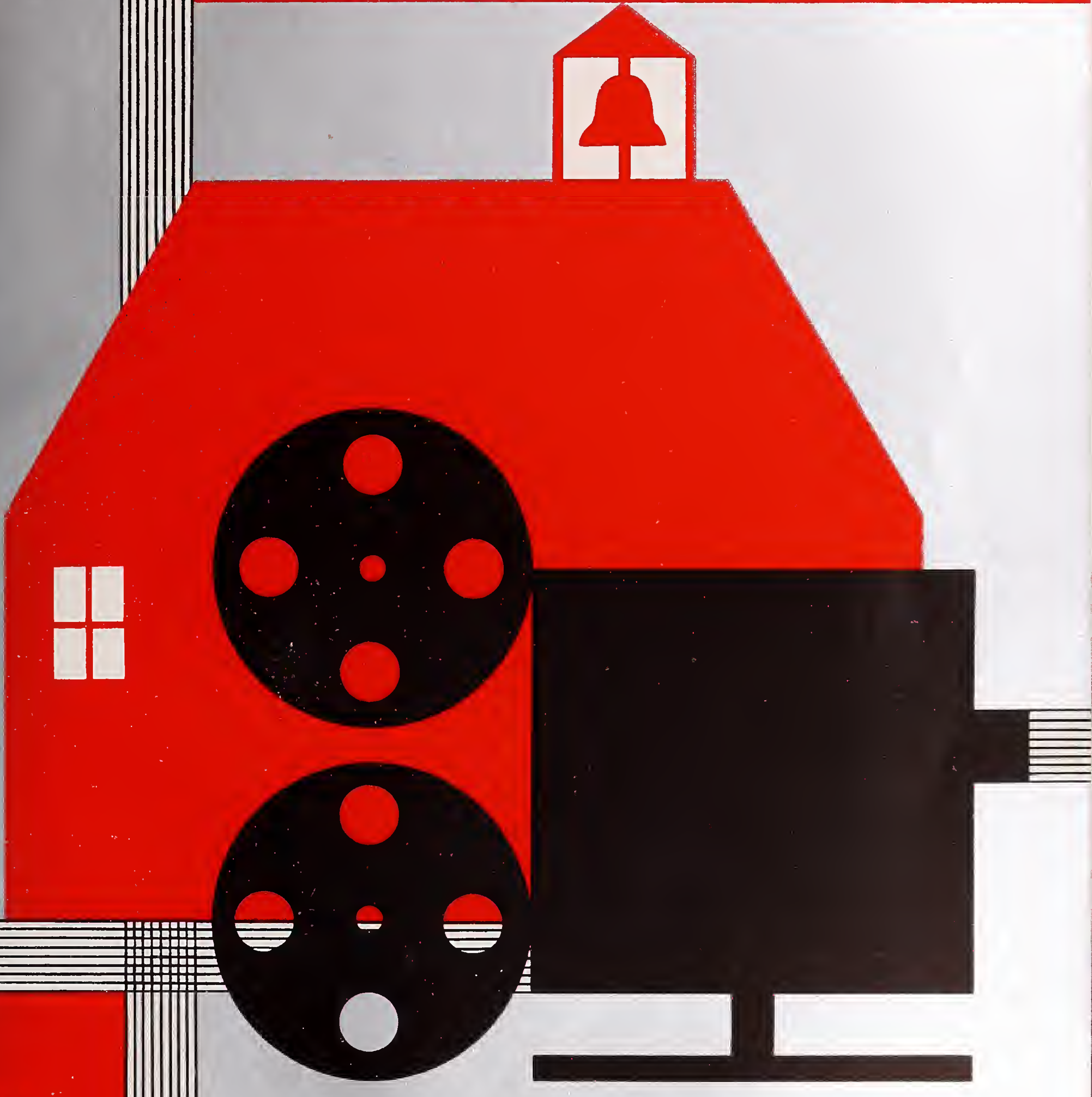
PERSONAL MOVIE CAMERAS AND PROJECTORS

Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill. . New York . Hollywood . London (B&H Co., Ltd.) . Est.1907

PROFESSIONAL RESULTS WITH AMATEUR EASE

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



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SEPTEMBER

1 9 3 3

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

10 Cents a Word Minimum Charge, $2

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER — Century of Progress Bargains—Bass prices prove why most shrewd buyers send their orders here. Brand new Stewart-Warner sound on disc projector, turntable and amplifier. finest made, practically noiseless. semi automatic, synchronizing device while projector is running, list price, $375.00, complete at $169.50; DeVry Model B 16mm. camera, f/3.5 lens, $9.95; Peko Hollywood, 100 ft. spring driven camera, f/3.5 lens, with case, $15.75; Filmo 70D, 1" Cooke f/3.5, 1" Cooke f/1.8 with Kodacolor, 4" Telephoto f/4.5 in tan B case, like new, $187.50; brand new Cine-Kodak Model M f/3.5, $44.50; Cine-Kodak Model B f/1.9 with Kodacolor filter, $77.50; Kodascope Model C projector, motor driven, $17.50; DeVry Model 47, Cine f/3.5 lens, $17.50. Bargaingram No. 211 is ready. Eighteen pages teeming with everything in 16mm. apparatus and supplies. Your copy is ready—send for it. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott. Mass.

■ SOUND ON SIXTEEN! Why discard your silent projector? We convert any make to SOUND ON FILM. Phone or write for demonstration. EARLE AND NEMNICH, 385 Hudson Ave., Brooklyn, N. Y. Triangle 5-9239.

■ BRAND NEW—Nationally advertised combination 16mm. movie camera and projector for $29.50 on our EASY PAYMENT PLAN. Write for literature and other BARGAINS! D. F. ELDER, Dept M-2, Chelsea, Mass.

■ FOR SALE, Victor 5 Camera, f/2.9 lens, $110.00; Ampro Projector, $110.00; Bell & Howell Photometer, $12.00. All like new. Kin-O-Lux No. 2, red box film, $3.50 100 ft. J. T. SNELSON, Pendleton, Ore.

■ FILMO 70D-A, used very little, original price $285, recently inspected and O. K.'d by B. & H. factory; $175.00 complete. E. SULLIVAN, 3939 Flad Ave., St. Louis, Mo.

■ NEW Cine-Ansco Cameras, Model B with cases. list for $125.00, $59.50 while they last; Stewart-Warner cameras, $21.95; Eastman medical films at bargain prices. CINECRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ 16MM. FILM DEVELOPING TANKS. Three cypress tanks, one, two and three rack capacity. Complete with two 100 ft. racks, $45.00. G. H. HORST, 311 E. Cliveden St., Philadelphia.

■ MOVIE BARGAINS! New and used BELL & HOWELL, EASTMAN, VICTOR, SIMPLEX, AGFA and others; trades accepted; request catalog; large rental library (sound silent) membership free. MOGULL BROS., 1942-4 Boston Rd., N. Y. C.

■ FILMO Enlarger (brand new) $15.00; Photometer $10.00; Combination case for 70A, $7.50; Filmo 70A, like new, $60.00; Kodascope C, $20.00; Library walnut case with self-contained screen for Kodascope B. $25.00. Equipment bought, sold and exchanged. Send stamp for list. CAMERA EXCHANGE, Box 245, Tewksbury, Mass.

■ FOR SALE: New and used stock in good condition. Cine-Nizo focus on film, f/1.5, Kodacolor, case, $150.00; Victor projector, 500 watt bulb, Kodacolor, $150.00; used Bell & Howell projector and case, $60.00; Kodascope C, case, $25.00; Projector with Talkie Disc, $35.00; Ensign f/3.5, rewind for double exposures, case, $60.00; Stewart-Warner, $25.75; Keystone f/3.5, case, $20.00; Model A Cine-Kodak f/3.5, $25.00; Pockette, f/3.5, case, $35.00. A. G. CHITTICK, 206 E. Walnut St., Frankfort, Ind.

■ 70-D B&H FILMO, Mayfair Case, cost $261, price $150; T-H-C 3" lens, f/4.5, $35; T-H-C 1" lens, f/1.8, $35; Kodacolor filter to fit, $10; Ampro 400 watt projector, Kodacolor equipped, $125; Cine "A" f/3.5, special extra titling lens and board, complete, $40. RALPH HAILE, 215 Walnut St., Cincinnati, Ohio.

■ DE VRY Model C, 250 watts, motor driven projector with case, $35.00; 16mm. Stewart-Warner 4-speed cameras, $22.50; 8mm. Stewart-Warner camera and projector combinations, $49.50; A-74 Keystone projector, $37.00; $1.00 down delivers any of above, balance C. O. D. Films 35c up, free lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ ARRI·16MM. step printer, list price $54.50, sell for $35.00. Cine-Kodak Model A, new condition, $25.00. G. H. HORST, 311 E. Cliveden St., Philadelphia.

■ FILMO Model 70A with Cooke f/3.5 lens and case, $60.00; Filmo Super Speed model with Wollensak f/1.5 lens in focusing mount and case, $95.00; Cine-Kodak Model B, with f/3.5 lens, $35.00; Model M, B. & H. Projector, 300 watt lamp, $105.00; Victor Model 10 F. H. Projector, 500 watt, $115.00; ¾" Plasmat f/1.5 in focusing mount, $30.00; 20mm. Dallmeyer f/3.5 fixed focus, $15.00; 6" Meyer Tele-Megor f/4 in focusing mount, $45.00; Hayden pan and tilt top tripod, $12.50; Filmo alignment gauge, $12.00; 3" Ilex projection lens, $7.50; 22x30 Arrow beaded screen, collapsible model, in case, $3.00; Kodacolor unit for Kodascope A projector, $10.00. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

EQUIPMENT WANTED

■ WANTED, 16mm. library films. whole libraries and single films. lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WILL BUY for cash used 16mm. silent projectors, including case. Prefer Victor, Ampro or Bell & Howell with 400 watt lamps. EDWARD MAYER, Room 706, 630—9th Ave., N. Y. C.

FILMS FOR RENTAL OR SALE

■ BEAUTIFUL Scenics — Thousand Islands, Lookout Mountain, Yosemite Valley. All reduction 16mm. prints direct from 35mm. negatives. 100 ft. each, $4.50; SIMPLEX FADING GLASS makes fade-in and fade-out, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY—An INTERESTING PICTURE brings satisfaction and, backed with fine photography and perfect film stock, is a QUALITY film. We have nothing else, as we accept nothing else. Price of exchange is 25 cents per hundred feet, plus return charges and insurance. Catalogue No. 25 now available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ CENTRAL CAMERA CO., 230 S. Wabash Ave., Chicago, Ill. We will take your old equipment in trade! See our marvelous bargains listed in the illustrated section of this magazine. Then tell us what you want and what you have to trade and we will make you an offer.

■ TARGET pistols, shotguns, rifles, and other good firearms accepted in trade on motion picture and all photographic equipment. Authorized Eastman, Filmo, Victor, Carl Zeiss, Leitz, Stewart-Warner, Graflex and Rhamstine dealers. NATIONAL CAMERA EXCHANGE, 5 S. Fifth St., Minneapolis, Minn.

PERSONAL OPPORTUNITIES

■ EXPERTS in taking Kodacolor, within 50 mile radius N. Y. C. Remuneration for spare time work. Write NEIL P. HORNE, 1425 Broadway, N. Y. C., immediately, explaining qualifications.

■ CAMERA ASSISTANT WANTED: part time, low salary, must be experienced in operation, care and repair of 16mm. cameras. projectors and film. Must have agreeable personality, be responsible and furnish adequate references. Apply by letter to NORMAN BEL GEDDES, 128 E. 37th St., New York, N. Y.

MISCELLANEOUS

■ ANNOUNCEMENT: SCREEN ADETTES, Inc., 925 N. W. 19th Ave., Portland, Ore.; Merriman H. Holtz, President, has been appointed official distributor for MONO FILM in the Pacific Northwest. (Dealers in that territory are urged to write this firm for terms.)

TWO NEW LEAGUE BULLETINS—

Are available to League members

Travel talk

discusses planning travel or scenic pictures. It tells what kinds of things to film on a trip, how best to film them and the types of film treatment that might be used. It is based on the experience of hundreds of amateurs; it is an invaluable guide in planning a picture of your vacation trip.

Filter filming

is a complete exposition of the use of filters for amateur movies. It is invaluable to the new amateur and will serve the advanced movie maker. This bulletin discusses each type of filter thoroughly, telling when to use it and how to use it. A new filter factor chart is included.

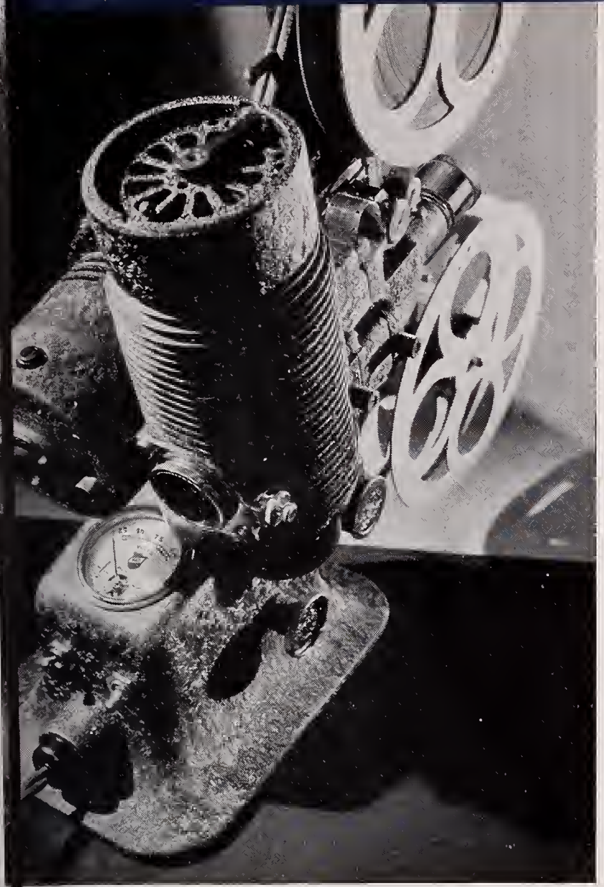
Both of these bulletins are free to League members and are offered to them exclusively.

These bulletins and others as useful, the League's full length book, "*Making Better Movies,*" a year's subscription to MOVIE MAKERS and all of the League's services are yours for

$5.00
a year

●

Amateur Cinema League, Inc.
105 West 40th St. New York, N. Y.



▼ *Filmo JS 750-watt Projector, $310*

A New Filmo Projector *that gives Mid-day Brilliance*

HERE is realism as you have never seen it before in personal movies—a brilliance in projection that *completes* the illusion of witnessing something that is *alive, real.* Powered with a new 750-watt, 100-volt lamp, the new Filmo JS Projector *recreates* sunshine and artificial illumination in the full richness of the original scene.

Besides unexcelled illuminating power and the resultant brighter, larger pictures, Filmo JS offers all the modern refinements of the famed Filmo JL Projector. It is fully gear-driven, rewinds automatically at the touch of a lever, and with a score of other refinements frees the showing of your movies of all fuss and bother.

New, Professional Filmo Features ▼

The Filmo 70-D Camera may now be had with new, special utility equipment which greatly expands its field of usefulness in all lines of movie-making. This equipment includes:

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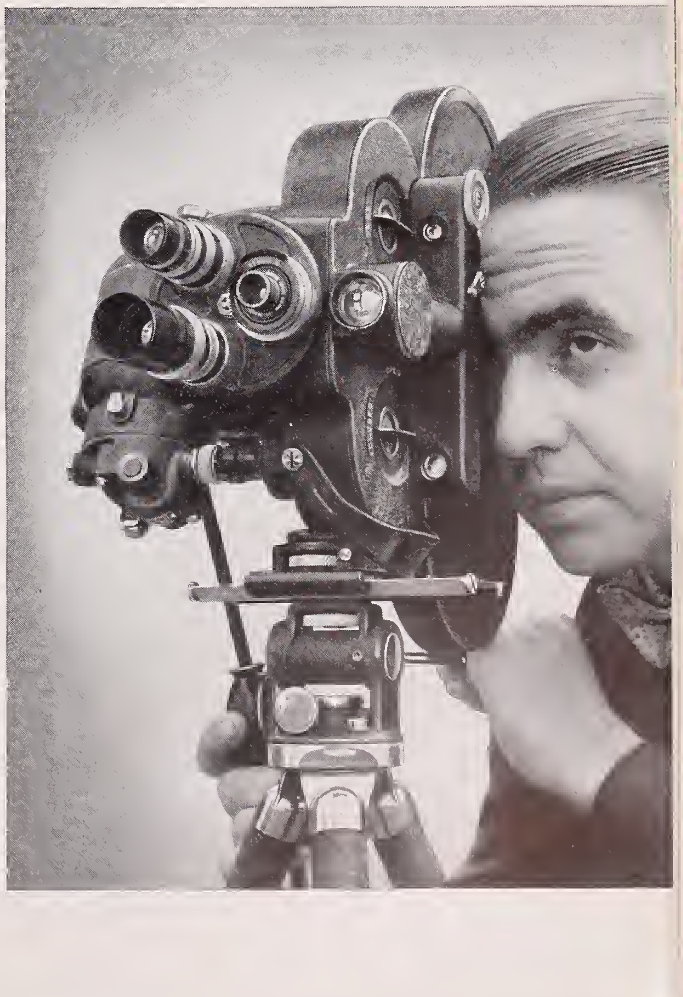

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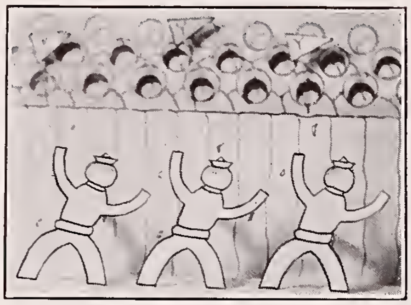

"2 MINUTES TO PLAY —SCORE 6-6"

"There he goes around right end for a beautiful twenty-yard run — he breaks loose for a long forward pass deep into enemy territory—the game is almost over, score tied. Oh! if we could only break awa—LOOK OUT!! *HE'S GONE FOR A TOUCHDOWN!!!!"*

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WM. J. GRACE

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Closeups—What amateurs are doing

A couple of films we've been meaning to speak about are *The Story of Bridges* and *Harbors*, a brace of studies by Howard Demarest, ACL, and Louis Wellander, ACL, both from Bergen County in New Jersey. As we get it, they collaborate on their filming, one doing the planning and the title making, the other the actual shooting in the field. Generally, however, their work blends so smoothly that you can't tell where one has begun or the other left off. In *Bridges*, which is the closer knit of the two films above, they have built, with delightful imagination, a continuity scheme to carry a series of scenes of such pictorial subjects as the Brooklyn Bridge and the George Washington (Hudson River) Bridge. The continuity scheme is based on how mankind has managed to get across bodies of water which lay in its path. Swimming, stepping stones, the fallen log, the hanging rope footpath of Africa, the arched span of Japan—all of these are presented in a deft introduction to the engineering giants of today. It is a nice job. *Harbors* is a study of marine traffic on the far reaches of New York's waterfront, full of charming shots but, when we saw it, not as well organized as the other.

Signal Corps, U. S. Army

Newton D. Baker and family filmed a recent Hawaiian trip

A glider serves R. T. Ervin, jr., ACL, as a camera crane

Down in Augusta, Georgia, Scott Nixon, ACL, has sold a fifty three foot clip of standard film to Universal News Reel, and this has been incorporated in one of their releases. It told briefly the story of a traveling salesman who got the jump on the gang by sending his orders back to Augusta by carrier pigeon. The funny part of it was that the pigeon which was photographed showed up three days late, at the wrong loft!

When a land owning Indian dies in the Puno section of Peru, all of his sons and daughters divide up the property. Sometimes the widow will remarry, the new husband will claim all the land and trouble begins, often to brood for generations. At last, perhaps a hundred years later, the feud is touched off and the two families, men and women alike, fight it out till the authorities arrive—or they can't fight any more. This fanatic defense of their tiny plots or *chacres*, often no more than five feet square, is the central theme of *What's the Hurry*, a film of the Peruvian Indians, now in production by W. H. Ferguson, ACL. As one of the department secretaries in a mission school located at Puno, Mr. Ferguson is making a detailed study of Indian *mores*, in a land where *manana* is the password.

If and when some misguided person tells you that really effective things cannot be done on 8mm. film, just mention *Design* to him, a film by Walter Mills, ACL, of Grand Rapids, recently reviewed at League headquarters. In it, Mr. Mills has portrayed the activities of students at the Kendall Art School in his city and he has done it with the creative selection of an artist. Classes and students in still life, drawing from the cast, architectural design and drawing from life are shown in vivid and colorful detail. The sequencing is smooth and thorough, so that you *know* what is going on all the time. But even more important than this quality is the unfailing artistry of Mr. Mills's lighting and selection of camera angles. Not only were they attractive in themselves, but in many instances it seemed that he had chosen just the right treatment to heighten the dramatic feeling of the action to follow. That this sort of thing can be done on 8mm., as well as on 16 or 35, ties in with the hunch we long have had that it's what is behind the camera that counts.

Arthur E. Hopkins, ACL, drops a line to headquarters letting us know that he is in the market for 16mm. films of Berlin, Munich, Nuremberg, Vienna and Southampton, where he himself has traveled and filmed. He wants additional scenes to piece out his own record. League members who would care to cooperate with Mr. Hopkins in arranging for "dupes" of their records of these localities are urged to get in touch with him through the League offices.

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

L. L. Richards, ACL

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Editor ARTHUR L. GALE

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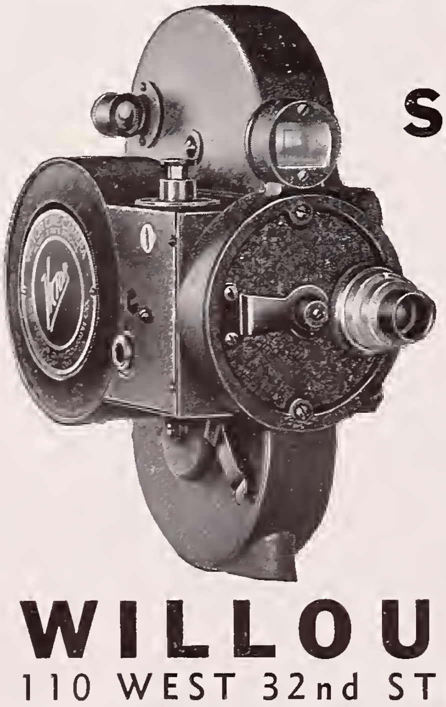

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A glimpse at next month's MOVIE MAKERS

A. RUSSELL TUTHILL has specialized in filming football—both college and high school games—and he presents the data he has gathered in an informative discussion. This subject has been covered in previous MOVIE MAKERS articles, but Mr. Tuthill has some new practical suggestions. He offers advice on where to sit in the bleachers, selecting the scenes that will be the most impressive on the screen and preparing suitable titles.

P. N. THEVENET, ACL, tells how he built a title board which, in addition to serving for ordinary titles, aids in making various trick captions. His titler makes it possible to use moving backgrounds, simulating double exposures, and includes a stand for animation shots of miniature figures. The instructions for building the unit are easy to follow.

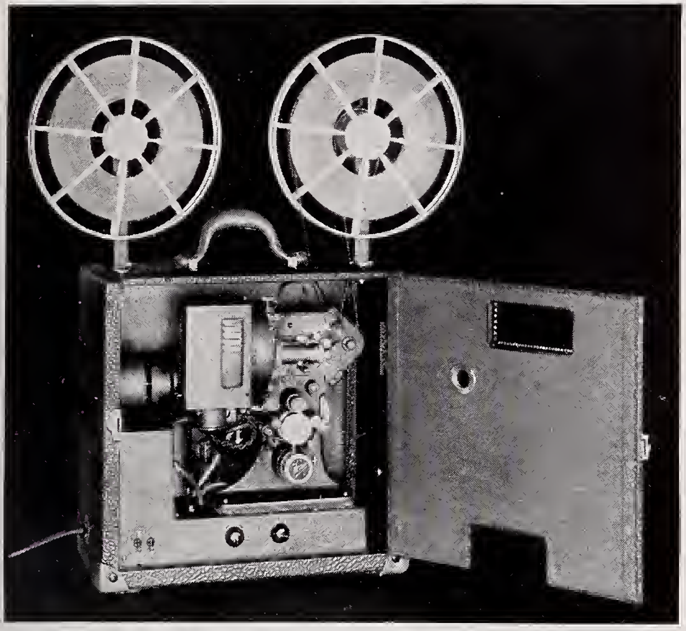
EPES. W. SARGENT, ACL, who has been reviewing professional movies for over thirty years and who is now a motion picture editor for *Variety*, has seen about as many films, good and bad, as anyone who follows the screen. He is well equipped to point out professional technique that the movie maker may emulate. This he does in a stimulating article on the *Magic Carpet* series of Fox Movietone.

ROBERT COLES, ACL, has written a helpful article on editing that is no less entertaining for being informative. He presents a brand new and very effective editing method based on considerable experimentation with this phase of movie making. This article has something both for beginning amateurs and the veterans of the splicer and rewind.

SIDNEY C. HAYWARD, ACL, who has been in charge of the 16mm. newsreel service for Dartmouth College alumni since its inception, writes an authoritative discussion on instituting a service of this type. He presents Dartmouth's solutions to such problems as expense, buying equipment, securing help in filming and obtaining alumni support.

D. C. MCGIEHAN has set himself the task of answering the question, "What is continuity?", and has produced a reasoned and very clear explanation of the term and the function of the principle. This article clears up any misunderstanding of the purpose of continuity and shows how the principle may be applied.

THESE are just six of the fifteen or more editorial features of the October number of MOVIE MAKERS.



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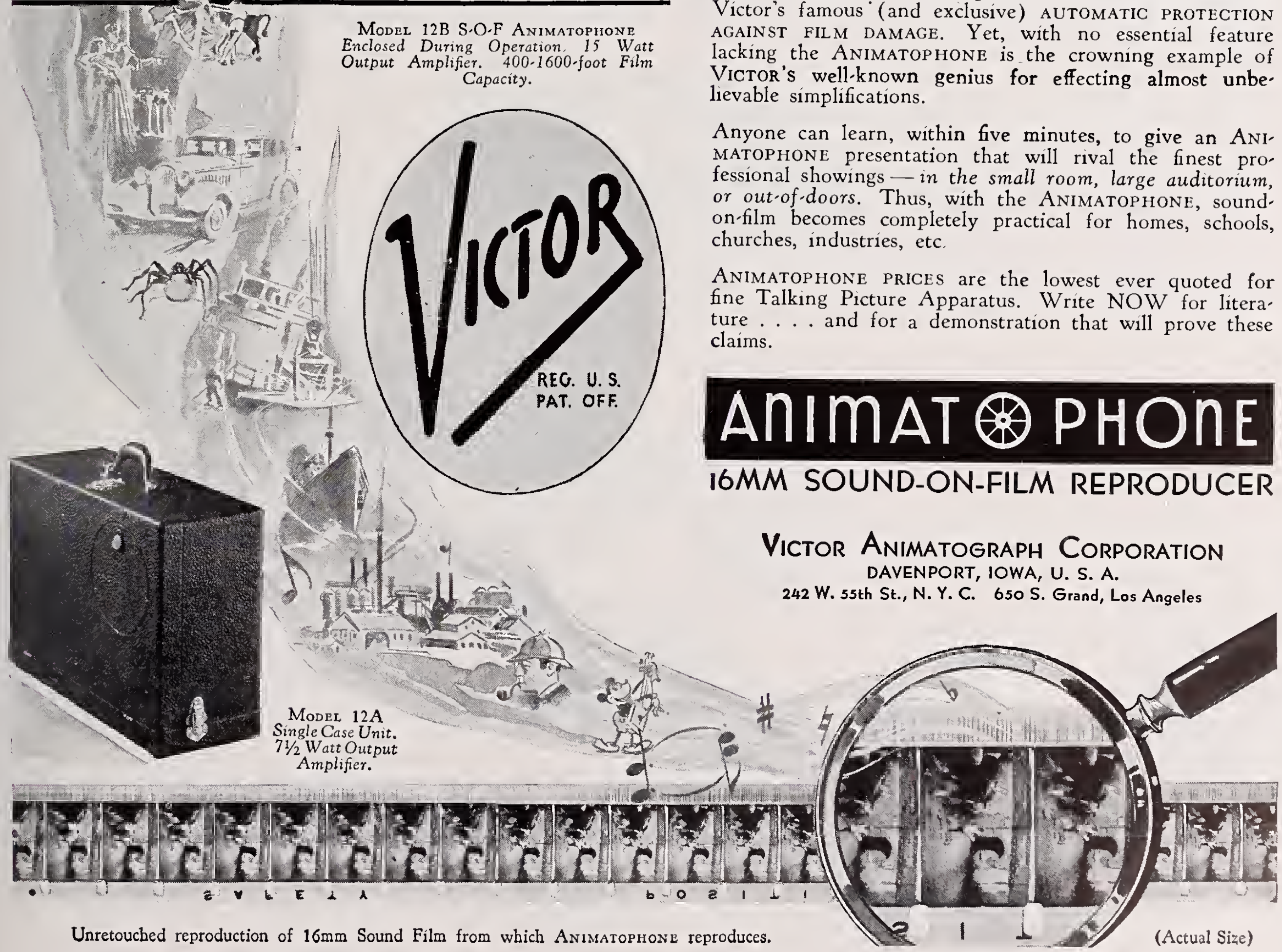

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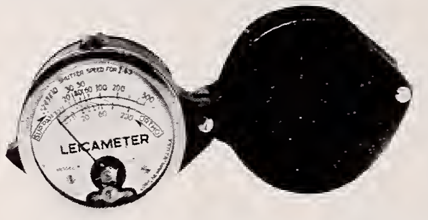

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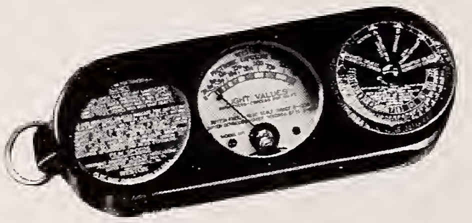

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WESTON Exposure Meters

Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., is still the exclusive distributor of the Burton Holmes World's Fair series. These excellent scenics offer a good opportunity for bringing the Fair to those who are unable to go to Chicago.

■ Dunning Process Company, Hollywood, Calif., now makes color films available to any projector. Two new 16mm. library subjects in color, *Hawaii's Lake of Fire* and *In the Blackfoot Country* are now obtainable at all better dealers. It is planned to release new ones monthly.

■ Eastin Feature Films, Galesburg, Ill., has library subjects ranging from one to ten reels each. Featured this month is *Tarzan of the Apes*, the good old standby of adventure stories.

■ Eastman Kodak Company, Rochester, N. Y., has a full line of library and teaching films suited to the needs of home, school, church and other audiences.

■ Guy D. Haselton, Hollywood, Calif., offers to send his illustrated book of Travelettes on request to any interested movie maker. His outstandingly beautiful *Falling Waters of Yosemite* is featured.

■ Kodascope Libraries, Inc., New York City, incorporates, this month, a new, exclusive service to projectionists, in offering for rent 16mm. prints of original Tiffany Productions, reproduced by Dunning of Hollywood. The service opens with two feature length photoplays, *Maud Muller,* based on Whittier's famous poem, and *Romany Love*, showing all the glamour of gypsy life and intrigues. No attachments are needed for your projector to screen the color films.

■ J. Navilio, Brooklyn, N. Y., has new 400 ft. comedies, dramas, cartoons and novelties. A catalog will be sent on receipt of a stamped, addressed envelope.

■ Parry Film Company, Los Angeles, Calif., has both 100 and 400 ft. films of the Century of Progress Exposition. These include both day and night photography and, in addition to the Fair series, there is offered *Chicago, the City Beautiful.*

■ Ernest M. Reynolds, Cleveland, Ohio, has recently acquired the 16mm. rights of some fine baseball films. Released under the title, *Aces of the Diamond,* these films show star players demonstrating the fine points of baseball in slow motion and action shots.

■ The following companies also have films for rent or sale: Apex Films, Inc., Harry's Camera Shop, Mogull Bros. and Willoughbys in New York City.

FREE FILMS ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *St. James's Park*, one reel 16mm. and 35mm., reviewed through the courtesy of The Travel and Industrial Development Association of Great Britain and Ireland, shows activities in this famous park in London. As a beautiful scenic spot, as a playground for children and as a place of respite for the office workers in the government buildings that border the park, it serves all types of people. The film is climaxed with a sequence of the striking formality of changing the guard.

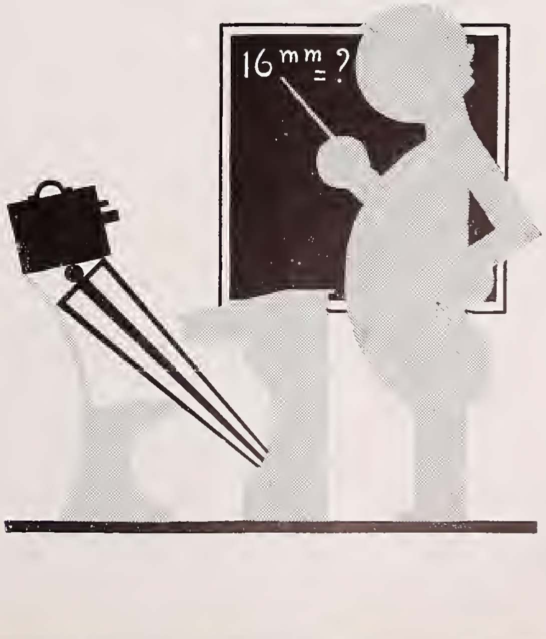
Maturity

THE concern of movie amateurs has definitely turned from the old question of what to film to the equally important one of how better to film it. This is proved by the trend of requests for aid received by the Amateur Cinema League offices. It is interesting to note the different steps of progress through which personal filmers have come since the League was organized to serve them. At first, everybody wanted to know the simple short cuts to taking any kind of pictures, and their questions were those of persons learning the rudiments of a new activity. After this, League members were eager for suggestions of new ways to employ their cameras. Here they became aware of the special problem of movie making, which is continuity.

Now, it is quite clear that the large number of veteran filmers, who have been making movies for five years or more, have plowed through the chore of technical facility and have learned how to see a multitude of things from their cinematic viewpoint. They no longer ask what could be filmed, but are busily attacking the thousands of cinematic problems involved in making pictures of many more thousands of subjects. MOVIE MAKERS has been aware of this new situation and has reported upon it by many articles dealing with specialized filming, such as those by Mr. Kearney and Lieutenant Norwood, ACL, in August and, earlier, the discussions of Mr. Chace and Mr. Ervin, ACL. In former years, editorial decision would have gone against the publication of more than two or three such articles in any twelve months; now it is a distinct editorial problem to learn of the various new filming endeavors in all of their infinite variety.

All of this indicates fairly clearly that amateur movies are entering upon, if they are not already well within, their third phase, as a new, human activity. The first concern in any new vehicle of human expression is how to do it at all, how to achieve a recognizable performance. Secondly, there is faced the question of variation, of how to bend the new medium to individual statement and of what to do with a technique that has been hastily and insecurely acquired. Maturity appears in the third phase. Here basic technique has been mastered, stereotyped forms of expression have been surmounted, and the practitioner can say, satisfactorily enough to be understood, whatever is in his mind to say. What now lies before him is refinement of statement and perfection of his product. He is interested in careful planning of his whole and in polishing up its many details, and his attitude is that of the artist, the conscious worker for the best individual expression of which he is capable.

The Amateur Cinema League is proud that personal movies have reached this adult stage, because it has continually believed that they would reach it. It is aware of the fact that a definitely amateur technique has been developed and that this development is not a copy of anything that existed before. It accepts the challenge of this maturity and is ready to perform its service to its members in this broader field as it has done already in the more limited ones of the past.



THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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105 W. 40TH STREET, NEW YORK CITY, U. S. A.

September trail

MOVIE MAKERS

A million dollar set

HERBERT E. ANGELL, ACL

PROBABLY every advanced cinematographer, who is ambitious to make a film which will be full of action and atmosphere, has wished for the resources of a professional theatrical producer so that he might realize his dreams of a big set with a vast number of people in the cast. It is only in rare instances that such a set is to be found, ready made, complete with the mob action. Perhaps the most satisfactory location of this type is a race track. Here is every element needed to make a super production and all that is required of the cameraman is to work out a filming plan, enlist the cooperation of a few friends and make arrangements to film them in such closeups as are needed. As all, or practically all, the scenes will be made out of doors, the photographic problems are simple.

At the track, a variety of scenes await the movie maker—the stables, paddock, betting windows, grand stand and the track itself, with all its accessories. Here is a location for filming which could not be improved if one had a million to spend. Stable boys and jockeys are human and just as fond of having their pictures taken as other folks. A little diplomatic work should gain all their cooperation needed, giving not only the use of the stable as an occasional background but the interested participation in the film by the boys and their fleet charges.

There are certain hours during the morning in which one will find it most convenient for all concerned to do such filming around the stables as requires directed action. Much of your atmospheric material, however, will be made during the early morning workouts or while the races are in progress. The movie maker will do well to spend at least one afternoon getting actual shots of this "behind the scenes" activity in the stables.

The paddock, while the races are on, provides another fascinating set of shots. Here the horses are led around for the inspection of the fans. The problem in this case, as in any location where the public is used as "supers," is to keep the people from gazing into the camera. This will be particularly true if it is necessary to direct the subjects in specific detail. Therefore, plan the action before going to the location and, when once there, shoot it as quickly and as inconspicuously as possible. It is in the favor of the cameraman that the crowd's attention is absorbed in the horses, and the most of the people will not notice what he is doing. If the crowd does make trouble by taking too much interest in the movie making, don't try to direct them. It can't be done. Just quit and try the scene later.

If the race track filmer is fortunate enough to live in a state where betting is not illegal, he will find plenty of good action around the cashiers' windows, where people are eagerly, hopefully buying their tickets. The light conditions for these shots are much better at some tracks than at others. Where the light is bad, one may be able to work successfully by substituting floodlights for the regular electric lamps near one of the windows. If this cannot be done, it may be possible to arrange for the use of this location for staged action at a time when it is convenient to set up the necessary lights.

When the horses file out on the track before the race, get an interesting angle shot from some unusual point of view—the judges' stand perhaps, if you can get permission. Film the weighing in at the paddock and weighing again at the judges' stand at the finish of the race. These scenes should be very useful in the film plan.

The grand stand, of course, offers all sorts of splendid material—the human reactions to the main drama on the track. Find some place down in front where it is possible to face the crowd without being conspicuously in the way. You may be sure that, while the horses are running, no one will notice a mere movie fan. Pick out different groups in which there are people of interesting and contrasting types and film their changing expressions, as the horses dash around the track. You will find remarkable drama here, and, if possible, get it in closeups. Your friends undoubtedly will be filmed in closeup.

The races themselves will give you plenty of opportunities for effective shots. If possible, secure permission to make scenes from points of view ordinarily closed to the public. Take all the scenes that you can from unusual angles—from the end of the barrier while the horses are being lined up, from the rail inside the track as they start and from the ground level showing their flying feet as they dash by. In such a sequence insert a flash of the starter giving the signal to go.

A slow panorama made with a long focus lens from some high point in the grand stand and following the horses around the track should be included. If the movie maker is limited to a seat in the grand stand during the actual racing, these panoramas will be all important. Make them steady and even, centering the horses at all times; a camera support will be very helpful.

One may have to be content with two or three shots of each race and it may take more than one afternoon to get all the scenes of this type needed to build up several sequences. In any case, don't overlook a shot of the board as the results are being posted. This probably will be an important climax in the story. If so, you will do well to film the finish of the important race and the posting of its results before making the other related scenes. After the

[Continued on page 386]

R. I. Nesmith and Associates

A dramatic angle shot that could be made in the yards

Following the rails

FREDERICK G. BEACH, ACL

Suggestions on how to film the saga of the iron horse

Mr. Philmer's movie camera had been lying idle on the shelf for nearly a month, when one day he shyly announced to his wife that he would like to make some movies of trains and the railroad yards. She sniffed contemptuously and suggested that the lawn needed his attention more than the railroads. "Besides," she murmured, "you'll get dirty." Mr. Philmer was dashed, but he confided his idea to the man next door who was surprisingly interested and asked to join the expedition. With boyish enthusiasm they prepared for their lark by getting into some old clothes—a concession to Mrs. Philmer—for they admitted that railroad yards aren't the cleanest places one might find.

Mr. Philmer selected his equipment carefully and, when the pair started off, they carried the camera, film, an exposure meter, a tripod and filters. In addition, Mr. Philmer took a hammer, some stout cord and several large nails. Just what the latter were for, the man next door could not figure out. The way to the railroad lay over a hill which overlooked the main line and, as the two reached the top, a fast train was rounding the curve in the distance. The long sweep of glistening rails and the coming train simply shouted "picture," and Mr. Philmer whipped out the tripod legs and set up the camera for a shot of the snake like monster with its trailing white plume. Luckily, the train was far enough away at the beginning of the shot so that sufficient footage could be exposed before it had moved past the finder, for, as Mr. Philmer explained, he had determined to make the entire railroad film without a single "panoram." The distance shot of the express passing through the cut was made with an eye to composition, and the camera had been set up under an overhanging tree so that the lower branches formed a pleasing substitute for the plain horizon of a white sky. Mr. Philmer explained that a cold fall day was the best time for getting the white steam, even though the light then may be a bit weaker than in summer.

After the smoothly rolling passenger train had passed, they descended the hill, keeping their eyes and ears on the alert for signs of another subject. As they reached the track, the long drawn out whistle of a fast freight could be heard, and Mr. Philmer hastily started to climb the hill. His friend was informed that the reason for the maneuver was that some odd telegraph wires and poles obstructed the view of the track from below. Mr. Philmer explained that sometimes wires and poles could be used to good advantage for framing angle shots and getting crisscross effects, but that in this case there was no opportunity to use them effectively. Because the freight train was coming along at a good clip, Mr. Philmer increased his shutter speed to twenty four frames in order to help prevent the "dithering" effect which appears in shots of rapidly moving objects filmed at close range. It meant that the action would be a bit slower when projected but, as the train was a fast freight, the scene would not appear abnormal on the screen. He sighed a bit when he explained to his neighbor that, if he had a variable shutter opening, he could have done still better. The friend next door also learned that, when another train came past, it would be filmed from a position in the ditch alongside the track so that on the screen it would loom up in terrific perspective, the simple photographic angle conveying an idea of the engine's power. After a wait, they filmed this scene and, since the prospects for another train were dim, they picked up the camera and started down the track to go to the yards which promised new subjects.

Mr. Philmer asked a signalman if he could take some shots from the signal tower, but he found that railroads did not welcome visitors there. However, the signalman suggested that he walk down to an overhead bridge which was used by railroad employees to cross the tracks. Soon the bridge was found and, to their delight, they discovered that it overlooked the "hump" where cars are sorted and rolled on different tracks for classification. After studying the action for a few minutes, they set up the camera and waited for the fat little switch engine to push a string of cars up the "hump." Then the fun began and, with a diaphragm opening large enough properly to register the dark cars, Mr. Philmer shot the train as it was broken up, a car at a time. As the first car reached the top of the hump, it was uncoupled and it rolled down the slope to be switched to the right track by a waiting switchman. When adequate footage of the classifying operation had been taken from the bridge, they [Continued on page 383]

Hobby homework

NORMAN D. TAYLOR, ACL

Making racks and a printer for title and similar work

MANY amateurs who have been making movies for some time feel the urge to experiment with their medium. Some of these are interested in seeking photographic beauty, novel effects or new methods of treating subject matter, while a few, particularly those who have had considerable experience with still photography, desire to become more familiar with some of the laboratory processes involved in getting film ready for presentation. This leads to experimentation with developing and printing short lengths of positive and negative film. While really excellent results may be obtained only by an expert working with the best apparatus, a movie maker using home made equipment may secure results of a quality sufficient for experimental purposes. Making titles by the direct positive method occasions another interest in developing one's own films and, in fact to the average person, this is perhaps the most general application of the home laboratory idea. By using part of the very simple apparatus described here, an amateur can develop short lengths of positive film as they are exposed in his titler.

The equipment needed for negative and positive laboratory work at home comprises a rack to hold the film during development, fixing and washing, a drying rack and a printer. All of these may be purchased ready for use, as excellent equipment for home negative and positive work is on the market. Even solutions, ready to use, are available. However, some movie makers, who like to use tools, would prefer, for preliminary experiments at least, to try building their own equipment. Then, if the work is found congenial, a better outfit can be purchased.

To build the equipment, few materials are necessary and those are inexpensive. With the exception of the printer mechanism, they probably can be found in the attic or cellar, while anything lacking could be purchased at a ten cent store, even including the tools.

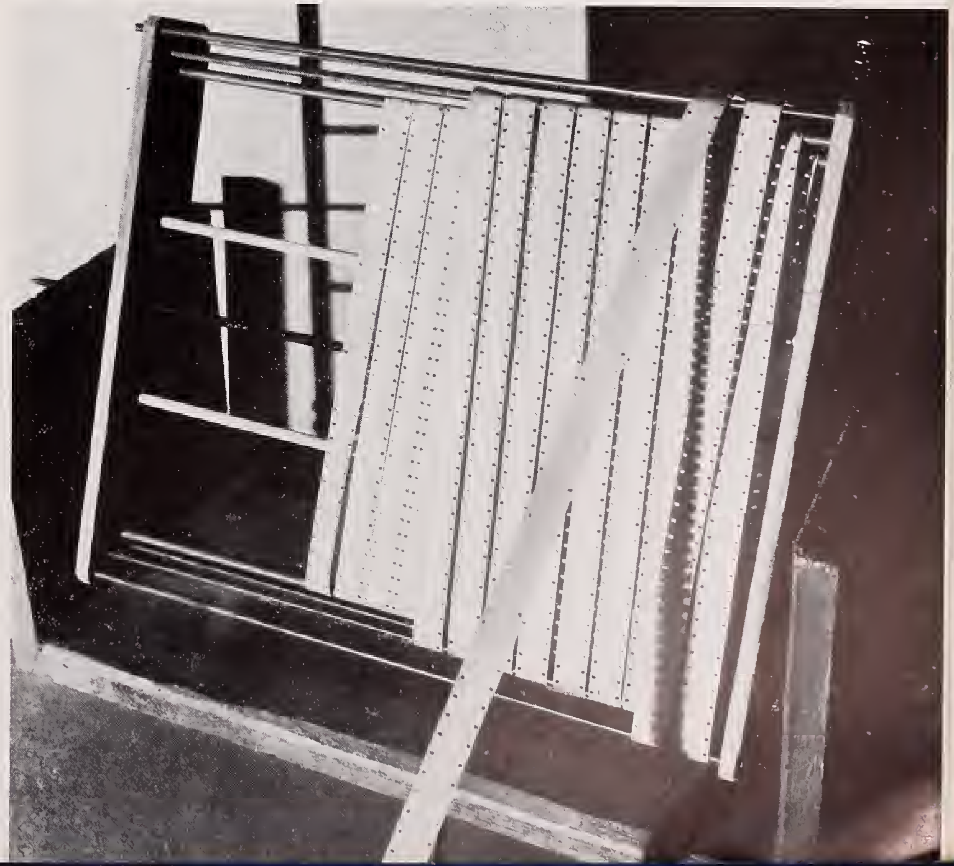
The developer trays can be bought at a photographic shop or, if one prefers, he also can make these himself. They may be built of wood, coated with acid proof paint, obtainable from a photographic dealer, or lined with oilcloth. To line them, pour hot paraffin over the wood and then press the oilcloth on with a hot iron. It will adhere as the wax hardens. Do not cut the corners of the oilcloth but, instead, fold them in so that the surface will be unbroken.

Next would come the construction of the developing rack. Although its size will depend upon the dimensions of the available developer trays, the size of which in turn will depend upon the amount of film to be handled at one time, average measurements will be given as a guide. For the two sides of the rack, lettered "B" in figure 1 on page 383, use hardwood strips about two inches wide and three eights inch thick. Join these with two dowel rods (lettered "D" in figure I) of the required length, fastening the rods in the sides with a touch of water proof glue or cement, thus giving the rack its skeleton form. At the ends of the sides, drill holes "A" as shown in figure 2, so that light wooden or metal rods, "C" in figure 1, can be slipped in and held snugly. In the center of the side pieces, drill holes so that the axle "E" can be inserted. This need not be fastened to the sides, as it is used merely as a convenience in winding the film on the rack when it is placed in a stand, such as that illustrated in the picture of a completed rack on this page.

When finished, the entire rack and the rods should be coated with acid proof paint. In winding the film on the rack, it is convenient to fasten the end to one of the dowel rods with a small wire hook and a rubber band. The hook will catch in the perforations and the rubber band—one end of which is attached to the hook and the other caught over the rod—will provide a tension to hold the film in place. Wind the film over the dowel rods until a full layer has been placed on the rack and then, if needed, insert four of the loose rods and proceed to wind a second layer over them without a break in the film. By adding four additional rods, a third layer can be wound on the rack. Winding three layers on a rack fitting a standard eleven by fourteen inch tray will take care of about one hundred feet of 16mm. film. Building a drying rack is even more simple. Cut an axle of wood—perhaps a broomstick handle—about three feet in length and at each end place a wooden cross. Join the tips of the crosses with curtain rods, making a light reel. Build a standard with sockets in which the ends of the axles will fit, so that the reel will turn freely as film is wound on it.

This is all the equipment that is needed for developing direct positive titles. For completing positive and negative work, of course, a printer will be required in addition. The printer, illustrated on page 382, was made with the mechanism of a used, hand cranked camera, bought second hand for a few dollars. The lens was thrust through the lid of a coffee can which serves as a lamp house, enclosing a fifteen watt frosted bulb. A wooden base was provided and from this, at one end, a bracket supports the lamp house. The two strips of wood and the lamp house itself keep the [Continued on page 381]

Norman D. Taylor, ACL



The finished rack for developing as built by the author

Outdoing Mohammed

ERIK G. VON LADAU, ACL

How to handle the movie camera on mountain trails

MOHAMMED, gifted as he was, found himself unable to cause the approach of the mountain and, desirous of making its closer acquaintance, was obliged to journey to it. In this present age most of us are denied the gift of prophecy but we can, by merely snapping a projector switch, outdo Mohammed and bring the mountain to us as often as we wish. The only requisite for the performance of this miracle of modern necromancy is that first we photograph the mountain.

Mountain photography is not difficult, but conditions are often present which will ensnare the unwary. There are occasions when the sun will be obscured by a bank of clouds, leading the cinematographer to believe that diaphragm stops of *f*/5.6 or *f*/4.5 are needed, when in reality, because of altitude and sky reflection, stops of *f*/8 or *f*/11 would be proper. Conversely, the sun may be shining brightly but, because of the blue haze, its light will not have its usual actinic value, hence small diaphragm stops would result in underexposure. Unless one has had much experience in estimating exposure in high altitudes, a good meter should be used *without fail* before each shot, for the light is much more deceptive than it is at lower elevations. Careful attention must be given to proper focusing, because retakes of unsatisfactory shots will entail much time and arduous labor.

Many of us have taken pictures of lofty ranges only to find, when the film is screened, that the mountains have receded to the horizon and apparently have been dwarfed to the size of molehills. The reason for this disappointing result is that we have tried to make our cameras do too much, to embrace too large an area, and the larger the field of view, the smaller must be the subjects in the resulting picture. Then too, distance haze and blue sky have robbed them of their clarity as well as size. The remedy, of course, is to approach closer and, since in all probability the photographer will be traveling by automobile, it will require but a moment to stop occasionally and frame the subject in the viewfinder. When the largest peak fills a little more than two thirds of the finder, a very slow panorama of the entire range may be made, with a momentary halt at the peak which is to be ascended. By reason of inevitable physical laws, any motion of the camera is manifested by the subject photographed, hence when a panorama of a range is projected, the mountains themselves are seen filing across the screen, an unnatural, undignified action in the opinion of many cinematographers. This situation is solved best by the use of the special wide angle panoramic lens, which increases the horizontal screen size of the picture fifty percent. If, however, such a lens is lacking, the age old bugbear of the "pan" may be avoided in other ways. The subject can be presented by a series of consecutive shots taken with special regard to composition. The scenes may be connected mechanically by means of a dissolve, fade, iris or simply by their sequence relationship. This may call for the cameraman's ally—the tripod—and carrying one on the trip is well worth any effort it may cost.

Mid morning or mid afternoon is the best time of day to photograph a range, because the sun, then being at an angle, causes the ridges and ravines to cast the shadows which give depth to the subject. This modeling, which is one of the closest approaches to the effect of a third dimension, will be lost largely when the sun is directly overhead, for the range then will appear as a flat mass without depth instead of a rugged mixture of light and shade.

It is desirable that the cinematographer either be familiar with the trail to be ascended or that he confer with the guide, in order that he may make a wise selection of photographic equipment and prepare in advance for scenes of particular interest. Waterfalls, curious chasms, odd rock formations and trails skirting sheer cliffs will be the high spots of the film, hence it is desirable to secure footage of the climbers, either negotiating these hazards or viewing them with alarm.

As a general rule, it is wise to keep the camera as level as possible when filming the ascent, for, if the photographer be above the party, shooting their approach with the camera tilted downward, the screen result will be disappointing indeed. They will be seen walking on apparently level ground, leaning ridiculously forward. To prevent this curious illusion, it is best for the operator to leave the path and climb directly up the bank for [Continued on page 385]

Shadows cast by ridges will give depth to the scene

Rexford W. Barton, ACL

We film the Fair

DAVID AND JENNIE DRUMMOND, ACL

A report of what two movie makers found in Chicago

OUR eager anticipation of visiting the World's Fair was greatly heightened by the possibilities for picture making it offers. We soon found that this part of the fun had its difficulties. The filming outline that we had worked out could not be followed, since it was based on a descriptive booklet of the Fair and not on a real knowledge of the grouping and photographic potentialities of the buildings. Shortly before the trip, we wrote to the League and received some good suggestions on a scenario for the Fair. These included scenes of Chicago, scenes of the Fair buildings and incidents of human interest value. Upon this outline we worked out a detailed scenario which was to record the Fair in 200 feet of 8mm. film. Our scheme would have worked out all right if we had been able to spend as much time as we wanted on picture taking. However, like most visitors, our stay was limited and we could spend only four days at the Fair grounds. The long distance between consecutive scenes in our systematically planned scenario made it impossible to get them in sequence and, at the same time, do anything else. So it was necessary to give up the outline completely and, from then on, we caught what pictures we could, as opportunity arose, relying on judicious editing to make sense out of the hodgepodge. On top of this, we encountered trouble with exposure and composition. But in spite of these difficulties we were able, by dint of much cutting, patching and scrapping, to salvage an interesting record of the Fair.

We early found that, due to the intense light from the lake shore, correct diaphragm openings were difficult to estimate. The brilliance of the light caused the pupils of the eyes to become so small that we misjudged exposure meter readings. After detecting this fault, we tried setting the diaphragm one stop smaller than the exposure chart on the camera indicated, while, when the color filter was used, the exposure chart of the camera was followed exactly. This method gave fairly good results, although there was a tendency to overexpose, especially in views of open spaces. To those who come after us, we offer the caution that it is better to err on the side of underexposure than on that of overexposure.

The Eastman Kodak Company has a very nice projection room in connection with its exhibit in the Hall of Science, and we took our film there to screen it. Beside finding that most scenes were overexposed, we discovered that the classical method of treatment of scenes was not applicable here. We had been told, when starting out with movie making, that many panoramas in a picture marred its interest and effectiveness. This rule, we decided, must be overlooked occasionally because of the type of buildings at the fair. In general, they were very tall and narrow or very long and low. Thus, scenes of a building as a whole were not effective, since to include all of the structure it was necessary to go so far away that detail was lacking and the attention was distracted by other structures in the background. A series of close views of the entrances, façades and decorations on a building standing alone in the film produced a feeling of incompleteness, since one wondered what was adjacent to the scene covered by the camera. The most satisfactory type of treatment, that we found, was to combine panoramas or tilts with near shots. A good presentation of a building was obtained by making a *very slow* panorama to show its architectural mass effects and by following this with a series of near shots of details. If one of the near scenes includes a view of the name of the building, which is prominently displayed in most cases, this shot can be made to serve in place of an identifying title. The substitution of a scene for a title is desirable in a picture such as this, since the large number of structures would require an excessive number of titles to identify them.

In our original scenario we had planned to cover the grounds systematically and completely; in practice, this did not work out very well. Since our primary purpose was to see the Fair, we did not wish to let picture taking interfere with our enjoyment of the exhibits. Consequently, we gave up the idea of trying to include everything and filmed only those buildings which were outstanding in beauty and could be photographed easily.

Most of the scenes were of the buildings, themselves. However, in many cases it was possible to take action—such as boat races and crowds—with the Fair buildings serving as a background. In the early afternoon, near the Hall of Science, one can get fine pictures of the lagoon and [Continued on page 380]

Frank S. Coffin, ACL

Some buildings can be filmed best by tilting the camera

Wide World

When Felis Leo has had dinner he is an easier subject

Where lions prowl

THE COUNT DE JANZE, ACL

A story of filming the unexpected on the African veldt

HORATIO, the tom cat, is on the lawn boredly watching the birds flitting here and about; a rat that he has caught is at his feet. Horatio yawns, stretches and settles himself to sleep in the shade of a convenient rose bush. Fourteen thousand miles away, Felis Leo, Horatio's 500 pound cousin, is settled for the day in the shadow of a flat topped thorn tree. By him are his three private wives (all trespassing rigorously punished) while, at a distance, half a dozen of his offspring roll about, playing with the sun patches.

Felis Leo, king of beasts, has eaten his fill of the two zebras killed last night by his wives. He is too lazy and slow to catch those fleet footed, striped ponies and he exerts himself only in defense of his matrimonial honor or on those rare occasions when hunger forces his family to attack the formidable buffalo herd which wallows in the mud holes near the river. In these affrays, usually, his great power and weight clinch the argument, but accidents do happen.

During our 1931-1932 campaign in Central Africa, in behalf of museums of natural history, we came in photographic contact with 160 members of Felis Leo's tribe; with a dozen or so we parted on intimate terms and with five the intimacy was such that they returned with us. How was such intimacy achieved? How far were we from the lions when we took the pictures? Weren't the risks enormous? The three answers are: patience; twenty to thirty feet; the danger is very slight. When taking pictures of so called dangerous animals there are two absolute rules: first, don't start anything yourself; second, when an animal charges within thirty feet, shoot to kill on the spot, or there is likely to be a mess and nine times out of ten you'll be it.

When Horatio has had a good dinner, he has a kindlier disposition; the same applies to Felis Leo. Using this principle, we tried to create a tranquil attitude in our quarries; we killed zebras and offered them, as pacifiers, within smelling distance of the lions' lairs. Imagine us, then, carrying our movie cameras and silently and cautiously approaching the thorn tree under which Leo reposes replete and, we hope, contented. We come within 200 yards and nothing happens; 100 yards—all the heads turn our way; fifty yards—there is a scurry of flying yellow bodies, and we are left alone in the tropical sun, sweaty, burdened down with camera and tripod, while the sole vestige of our lion family is two flaming eyes glaring at us from out of an impenetrable thicket. Time and again this happened. Again and again we saw our quarries vanish just out of camera distance.

Yet, one morning when I was driving on the veldt in one of the trucks, I saw a lion family out in the open and, when I edged their way, in spite of the rattle and bang of a car being driven over the rough ground, none of them moved. I came within fifty feet of them, then within twenty. There I stopped, keeping the engine running against the need of a quick get away. Delighted with the unexpected opportunity, I ran off 100 feet of film and, coming to the end of the roll, I decided that it would be a pity not to take further advantage of the tranquillity of the occasion. So I stepped carefully out of the car on the side away from the lions and changed the film. Then I slipped away from the protection of the machine, carrying a rifle in one hand and the camera in the other. I was trying for a closeup but only bedlam broke loose. Flying bodies shot out in every direction, including a particularly vivid shape headed for me. The rifle crashed before the camera hit the ground, and Felis Leo was down one wife. That's the way one learns one's lessons, day by day, acquiring greater knowledge of and familiarity with the ruling cats of the African plain.

One day of days we managed to creep up to within twelve measured feet of one of the kings of his tribe (we measured the distance after the performance). The picture turned out perfect except for a slight shakiness due no doubt to the cameraman's nerves. I expected the lion to charge any second, and the movement from camera to rifle takes an appreciable time to accomplish. Nevertheless, the League consultants who saw this scene on the screen were most flattering.

By far the most difficult game to film is the smaller antelope, such as *dikdik*, *suni* or *duiker*. They are quite unapproachable except under cover, and that means crawling about on hands and knees in the midst of thorn bushes and especially venomous cacti. I remember thus stalking an elusive *duiker* only to be caught, after an hour of effort, by the seat of the pants on a "wait-a-bit" thorn (that particular one had to be cut out). I didn't get the pic-

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The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Anti fog ■ Once in a while, when threading a roll of film in the camera, the paper leader loosens on the spool, allowing light to reach the film with resulting fog on the edges of the first part of it. I have found that a small wedge of some sort is very helpful in keeping the film from unwinding slightly and causing the edge fog. If a small piece of rubber or hard felt is placed between the side of the camera and the leader of a full roll of film, it will keep the reel wound tightly until the camera is ready to be closed. A small rubber eraser makes an excellent wedge and may be kept conveniently in the pocket or the camera carrying case. In order to avoid forgetting to remove the wedge, I established the habit of taking it out before closing the sprocket guards.—*R. Pfeiffer.*

Go hang ■ Another aid toward ending the very unpleasant and distracting camera unsteadiness that so often mars otherwise beautiful scenes is a hanging camera support. In effect, this is merely a rope, wire or light chain attached to the top of the camera so that it may be thrown over the limb of a tree, fastened to a hook in a door frame, hung from a clothesline or suspended from one of the countless other safe supports that will suggest themselves. A light chain probably would serve the purpose best; the end not attached to the camera could be provided with a hook with which the chain's length could be adjusted. The chain could be fastened to the camera by the handle or, if one's particular make of camera has no handle on top, a screw eye could be threaded into a tapped hole on the top of the case. If the movie maker does not have the necessary tools, the work could be done for him at any machine or hardware shop. In the event that the case is tapped, one must take care that the screw eye is set in tightly, so that it will not fall out and leave a hole that would fog the film in the camera. This device might be found particularly useful in the woods where carrying a tripod would not be convenient. Consistent use of some device to support the camera—any of the aids on the market or a home made unit such as this—will do as much to improve amateur pictures as can any one factor.

Title imprints ■ Many who wish to make their own printed titles find it difficult to get the cards printed in white ink so that they may be photographed with reversal film. This difficulty may be solved very neatly by having the title wording printed with black ink on ordinary transparent cellophane. (It has been found that cellophane can be used in the presses easily.) Then place the printed sheet of cellophane in a contact printer and make a photographic positive of it on double weight paper. The lettering on the finished photographic print will be white against black, and it may be used in any of the small titlers.

If a photographic background is desired, place the sheet of cellophane over the negative of the picture chosen and put the two in the printer. In the finished positive print, this will give white lettering over the picture background and if the subject is dark enough, the wording will easily be legible on the screen. Choose a negative of a picture with a fairly simple composition, such as those offered as title backgrounds in MOVIE MAKERS, and center the lettering over a portion fairly clear of detail. This method of preparing a title background will not damage the photographic negative in any way; in fact the same negative may be used again and again, making it convenient to employ a uniform title background style throughout a reel. Another advantage is that there is no danger of rubbing or smearing the lettering on the finished print.—*Frank A. Ruggiero.*

Fall colors ■ The September change in foliage from summer green to the brilliant and flaming reds, oranges and browns of autumn offers perhaps the most striking subject for color filming that is available to movie makers. Here is an opportunity to vary the monotony of the many closeup scenes of the average color reel with long shots of the beautiful foliage—a grove of trees or a hillside. A particularly bright clump of leaves, such as those of a sumach tree in early fall, suggests a medium shot, another variant to the closeup shot of flowers. The photograph on this page of a tree in early autumn illustrates such a medium shot. When filming foliage or a bank of trees, remember that they present a deal of dark surface and that exposure must be increased accordingly. As a rule, a neutral density filter will not be needed and not infrequently, when the leaves are beginning to turn and the dark green is still

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L. L. Richards, ACL

Kodacolor shots of autumn foliage are always beautiful

Thornwell goes on the screen

WILLIS OSBORN, ACL

Which tells how a successful welfare film was produced

THE successful welfare film will provide its audience with a realistic picture of the institution it represents, and at Thornwell Orphanage, in Clinton, S. C., this service was particularly needed. There the problem was how to present, to the more than 1000 churches in three Southern states which were contributing to its support, an adequate account of the work the orphanage was doing. Obviously it wasn't possible for Thornwell's own representatives to appear before more than a small percentage of these church bodies and, even when personal addresses could be made, it was difficult to give audiences a true visualization of how Thornwell was making Christian men and women out of the several hundred parentless boys and girls entrusted to its care.

In answer to this problem, we decided to carry Thornwell's story to its supporting churches through a motion picture. In the back of our minds was the hope that the picture would increase money gifts from our church public. But we did not believe that the film itself should make any direct appeal for funds. Rather, we felt that by picturing how Thornwell was caring for boys and girls—developing them physically, mentally and spiritually—we would serve best our objectives.

The biggest part of the job was planning the film. We had seen other welfare pictures fail of their purpose—in some cases due to discursiveness, in other cases to lack of proper editing. Hoping to avoid these pitfalls, we enlisted at the outset the aid of the Amateur Cinema League consultants. Their helpful advice was invaluable to us at every stage of our work.

The ground work of planning, really the most important part of the whole job, was done slowly and carefully. First, all available literature on Thornwell was read and studied. Then a day was spent at Thornwell. The president of the institution outlined what he would like to have the film accomplish. Time was taken to go over the buildings and grounds thoroughly and to see at first hand the wide range of activities which would be available as subject matter. It was decided to work toward a two reel film which would require about twenty five minutes for showing. This, we felt, was as long as we might expect to hold effectively the attention of our audiences and as short as we could use to cover our story. We knew that a few extra shots would be added during filming.

The name, *A Day at an Orphanage*, was chosen after we had determined that the motif of this title would enable us to develop best a thread of continuity which would hold the interest of an audience. We planned brief introductory sequences (pictures as well as titles) to supply facts about Thornwell, such as where it is located, when it was founded and the purpose served by the institution. Then we moved directly into a typical Thornwell day. We showed the fire boy being awakened, the boys bringing in the cows, a milking scene, the breakfast bell ringing and the children trooping into the dining hall from the cottages. Following several breakfast sequences, we pictured Dr. Lynn leading morning worship. Then came school scenes and sequences of the boys at work in the fields and in the industrial departments and of girls working in the cottages, kitchen and laundry. So that the film's audiences would not feel that the Thornwell life was all work and study, we pictured play scenes—the girls at basketball and the boys in a track meet. Evening sequences showed cottage life, with the matrons supervising the study hour, and finally evening worship in each cottage before "lights out." Then a few closing sequences pictured how Thornwell makes good use of clothing boxes sent by the church societies and left a subtle suggestion that money gifts to Thornwell bring rich rewards in building Christian manhood and womanhood.

This subject matter was broken up into some twenty sub heads or sequences, for which titles were written. These titles, in themselves, well told Thornwell's story. About a hundred separate scenes were planned—four to six scenes being allotted to each sequence and its title. Care was taken to select a variety of camera positions for these shots, closeups, medium and distant views being alternated to avoid monotony and the better to make each point.

Several months were given to planning the film as here outlined, and the thoroughness of our preparations made the actual filming comparatively simple. Only two days were set aside for the photography, [Continued on page 387]

Scenes showing the need of playgrounds are easy to find

Fred H. Rothstein

Suburban scenario

OLIN POTTER GEER, ACL

One motif for a family film that is always possible

HOW many of your dearest friends can you induce to view your family pictures willingly even twice? Although these films, as records of family history, will be one of your most prized possessions in the years to come, are they really interesting entertainment during the present? Even if you have arranged them in some sort of orderly sequence, by date, place or subject, have you ever stopped to consider how much better results could be obtained if you studied out sequences before, rather than after taking?

The simplest solution for the problem of interesting family pictures that we have worked out is the one that we are using now for the third time. It is based on a summary of the activities of many days compressed into one, which tells the story of a family's life from dawn to midnight. If you like this idea and plan such a picture, begin by reviewing objectively a typical day in your life. Ask yourself what is the first sound that you hear in the morning and what is the last thing that you do at night. Then consider what best will describe how you, your family and your friends spend the intervening hours. Let us caution you to secure, in advance, your wife's permission to get up with the dawn on an indefinite number of occasions before you embark on this project, for some of the best scenes will require early morning work.

Our second attempt at a film based on this treatment began with a main title, built up in white letters, from a pool of transparent molten wax taken upside down against a black background. The first scenes were large closeups of the feet of the milkman's horse, which "clopped" across the screen against the glow of the morning sun with long shadows streaming toward the foreground. This we got early in April, an hour after sunrise, with a four inch $f/3.3$ lens from a second story window. The same scene could be filmed as easily in September. Next we show, in a series of near shots and closeups, the delivery of the milk bottles, the steaming breath of the waiting horse and finally the exit of the milkman. Then comes a shot of the boy throwing the morning paper on our porch. All these scenes were obtained with telephoto lenses, the camera being stationed upstairs inside the house. The closeups and near shots that thus were secured from a downward angle were very effective. Then came interior views of the preparation of breakfast, which include a bubbling coffee percolator and an egg frying in the pan that fills the frame. Next, shots of a window closing and the head of the house shaving, with his face showing in the mirror, lead up to a family group at breakfast and the departure for school and the station.

You know your own town. Especially, if you commute, you know the morning train. But do you realize how interesting, almost stirring, a sequence can be built up from the always unwelcome departure of that train? There is the station or other nearby clock. Take several scenes of it, recording the flying minutes, and weave them in shots of the arrival of other commuters—walking, running, sprinting—in progressively shorter and shorter scenes, until finally the conductor's watch indicates that it is time to go and he swings aboard, the train moving out to disappear in the distance. The proper construction of this sequence will require careful cutting and accurate scene measurements. When we tried it, we made the first scene three feet in length and gradually decreased the footage so that the last, of the conductor, was eight inches long. If you follow this plan, in filming make the shorter scenes at least half as long again as you intend them to be ultimately. Otherwise, as happened to us, you may see a shot of a man, running into the station, come to an end when he is still in the middle of the sidewalk.

Not knowing the life your own family lives, we must leave it to you to determine how best to record the happenings while you are absent at the office. Drawing money at the bank, marketing and the family at work and at play, indoors and out, filled the day in our film. To symbolize the coming of evening, a scene of after dinner coffee on the sunporch, including a window which revealed cars going by outside, proved particularly effective. This we took from the middle of the room with the subjects seated and their backs to the window. (The light outdoors was cloudy and a double Photoflood was placed on one side and single Photoflood on the other allowing an exposure of $f/4$ on supersensitive film.) This shot was a very happy continuity aid. [Continued on page 380]

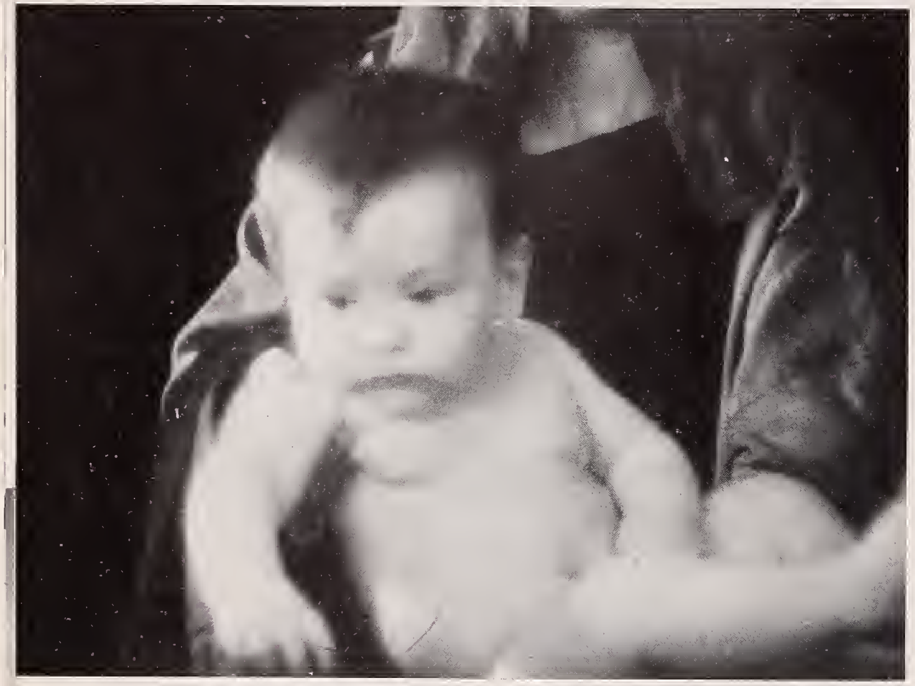
Ewing Galloway

Start the picture with scenes of the milkman's arrival

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays



Dr. J. S. Watson, jr., ACL

"Lot in Sodom" is a new triumph in cinematic technique

"Lot" ■ *Lot in Sodom*, the exquisite cinematic interpretation of the Biblical story, produced on 35mm. film by Dr. James S. Watson, jr., ACL, and Melville Webber of Rochester, N. Y., recently has been screened privately at the Little Picture House in New York City for a group of critics and artists. It is probable that the picture will be released professionally this fall, several theatres having offered to present its premiere.

Completed late in 1932 and listed in Movie Makers annual selection of the ten best amateur films for that year, *Lot in Sodom* is perhaps the first entirely amateur, sound on film, 35mm. picture that has been produced. The especially composed musical score was written by Louis Siegel and synchronized with the film by Dr. Watson and Mr. Webber in their Rochester studio.

This film is a triumph in a long course in experimentation with motion picture technique, as it is also a triumph in the delicate handling of a difficult subject. In this latest film, Dr. Watson and Mr. Webber have used a technique similar to that of the *Fall of the House of Usher* but differing from the latter in that it is smoother and more thoroughly controlled. In the new film, they have achieved far greater photographic beauty—a beauty of mobile forms of light and shade that is, at times, bewildering in intensity. This beauty is synthesized on the screen, as the elements of each composition dissolve into new forms. A frame by frame examination of the picture yields no clue to the process and, therefore, unfortunately no frame enlargement can illustrate the picture properly. Two enlargements from the more static episodes are presented on this page but they do little more than indicate minor themes. Although *Lot in Sodom* has less architectural unity than *Fall of the House of Usher*, it does tell its story more directly and, hence, it is a better picture for general distribution. In addition, it has a very great appeal of beauty, at which nobody can cavil. Movie Makers hopes that wider recognition will be given these two experimentalists, for certainly nothing in the professional field ever has approached the subtlety of their technique.

Coast contest ■ In Los Angeles, the Amateur Cine Club is extending the closing date of its members' film contest through November because of the unusual interest in this activity, as evidenced by an average attendance of more than 100 at each of the summer meetings. The three best pictures selected at these meetings will compete in the finals for handsome equipment prizes. Notable among the films selected thus far are *Up the Coast to Washington*, by Richard Oden, made on 8mm. with fades, lap dissolves and attractive tinting; *National Air Race*, a compilation by Fred Champion and Wayne Fisher, which includes unusual sequences of stunt and illuminated night flying; *One Day in Her Life*, a human interest film of children, by C. Earl Memory, club president.

Members of the Los Angeles club met with splendid success in filming the varied events of the National Air Races, but will not edit their several records as one club picture. In many cases, press privileges secured closeups of the event winners as well as of the numerous thrills of the meet.

New York elects ■ At the last meeting for the season, the Metropolitan Motion Picture Club, in New York City, unanimously elected the following as directors for the coming year of activity: Charles J. Carbonaro, ACL, Robert M. Coles, ACL, Annette C. Decker, ACL, Sidney Moritz, ACL, William A. Alcock, Sophie L. Lauffer, Raymond Petty, Dr. Frank R. Oastler, ACL, Hermann Danz, ACL, Dr. George L. Rohdenburg, ACL, and George A. Ward, ACL. Directly following their election, the new board of directors met and selected as officers: Dr. Rohdenburg, president; Miss Decker, first vicepresident; Mr. Carbonaro, second vicepresident; Mr. Danz, treasurer; Mr. Coles, secretary. Miss Decker will continue as editor of *Closeup*, the New York club's excellent news bulletin.

Eating antics ■ The first and only award in the recent screening and judgment, by the San Francisco Cinema Club, of pictures made on the late club field day was given to club president George A. Young for his 100 foot film, *Is Eating Civilized?*, in which he recorded the eating antics of club members on the outing and then contrasted them with the table manners of inhabitants of the San Francisco "zoo." On the same program, P. Douglas Anderson led a discussion on filters and their

[Continued on page 388]

Practical films

Reporting uses of personal films for various purposes

■ The See-It-First Bureau, in New York City, recently has announced a new selling service for property owners and their brokers, which may revolutionize real estate methods. A fifty foot Kodacolor film is made of each property for sale that is listed with the Bureau. The service is advertised in newspapers and, when prospective buyers call at the Bureau's office, they are shown several different fifty foot color films covering the type of property in which they are interested. In this way, the buyer can make a tentative selection and can be persuaded to make an inspection more readily. Several film studies have been made already, and the service is now in operation; the work has been done entirely in Kodacolor except for interior views which are made in black and white.

As clients increase, the plan is to enlist the aid of amateur cameramen, within a fifty mile radius of New York City, who are equipped for Kodacolor. The names and addresses of amateurs who are willing to handle jobs in their localities for a standard fee will be listed, and they will be notified when there is a property within their division to be filmed. The See-It-First Bureau is managed by Henderson Talbot. D. J. Randall, jr., is in charge of the motion picture program, while Neil P. Horne, ACL, is chief of field photographers.

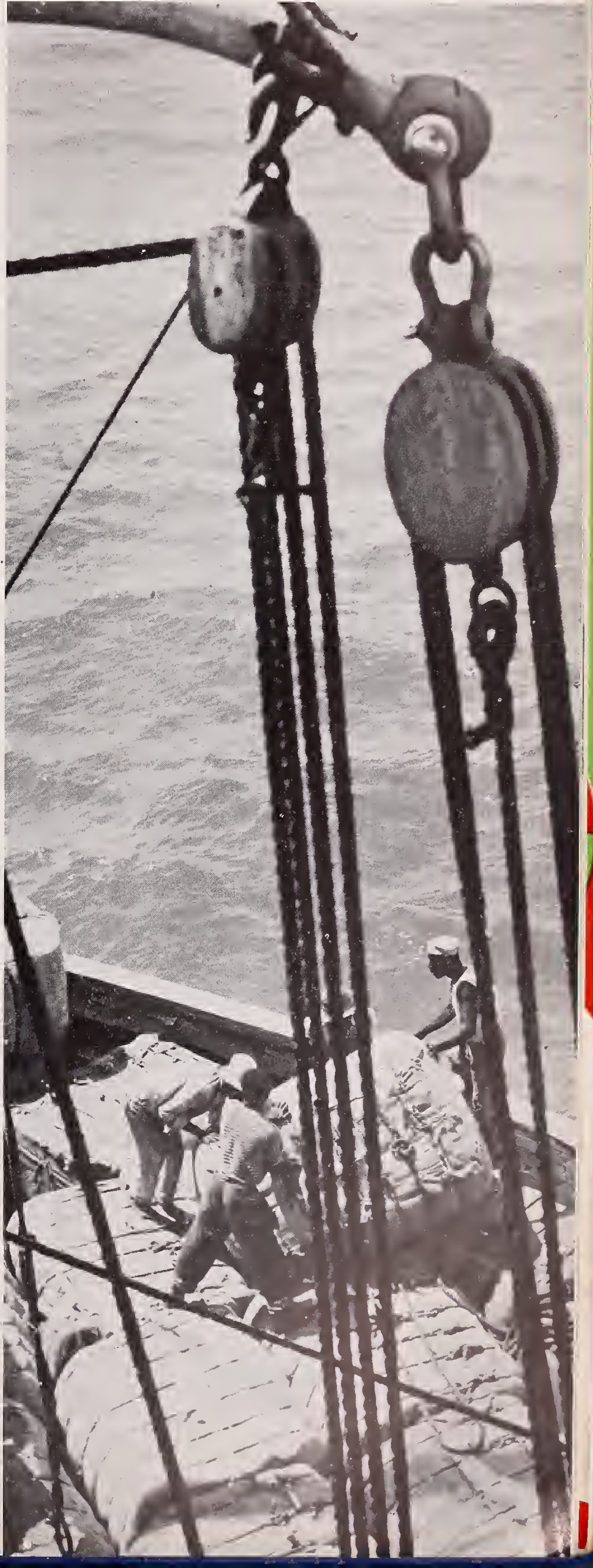
■ Thirty three years ago in Vienna, the custom shirt business of Rudolf Ruziczka, ACL, was founded by his mother. Now the son is carrying it forward, selling more than 4000 shirts a year from over 200 pieces of varied goods and publicizing his work with a 16mm. film. Designed to be run in the window of his shop, the picture will tell in swift and straightforward manner the story of his success, built up on the four points of good materials, superior workmanship, progressive styling and friendly dealing. One outstanding point in Mr. Ruziczka's methods, which will be stressed, is his custom of giving with each shirt a piece of goods for a new collar as well as constant repair service during its lifetime.

■ An unusually lively sequence in an amateur industrial production is the feature of a film now being made by J. W. Collins, ACL, of the Stanley Insulating Company of Great Barrington, Mass. This pictures one of the Stanley Vacuum bottles being dropped from the top of the Sky Ride Tower at the Fair in Chicago. The fall of 628 feet is shown, and a closeup at the end proves that the Stanley bottle is still intact. Other sections of the picture will show Stanley products in use by railroads and airplane companies.

■ *In the Good Old Summer Time at Camp Hastings* is the title of a 700 ft. picture of Camp Hastings, operated by the Chicago Y. M. C. A. The film, made during the past two summers by J. P. Hargrove, director of the camp, and Edgar J. Kunze, ACL, is used to advertise the camp and is screened for boys and their parents at the Y. M. C. A., churches and schools. To improve the picture's continuity, Mr. Kunze is taking an additional 200 ft. during this year's camping season and later the whole picture will be retitled and reedited. This procedure permits making what amounts to a new film without the necessity of retaking all of the material previously used.

■ Three extraordinary films of dental surgery have been made recently by S. H. McAfee, D.D.S., ACL, of New Orleans, La. These are: *Surgical Preparation for Maxillary Denture*, 600 ft., *Partial Denture Technique*, 400 ft., and *Surgical Eradication of Pyorrhea*, 400 ft. Each picture is a thorough and clear exposition of its subject; models are used to demonstrate operating technique and then follow sequences of the actual operation. *Surgical Preparation for Maxillary Denture* is particularly detailed. Beginning with a study of the models, including some animation, it then shows the administration of the anesthetic to the patient, the extraction of the teeth, the preparation of the denture and the final discharge of the patient. In making the pictures, Dr. McAfee placed his camera at a distance of about seven feet [Continued on page 384]

Elizabeth R. Hibbs



The romance of raw products is a theme of many industrials

A ONE LENS C

Five special lenses are made for

Ciné-Kodak K

You buy it with one standard lens —acquire the others as you like

SMALL wonder that the "K" is the most widely used 16 mm. movie camera in the world.

Take lenses, for example.

The "K" is supplied with either an *f*.3.5 or *f*.1.9 Kodak Anastigmat lens. But there is a 15 mm. *f*.2.7 wide angle lens, a 2-inch *f*.3.5 lens, and a 3-inch, 4½-inch, and 6-inch *f*.4.5 telephoto lens—all of which are easily interchangeable.

This lens versatility has made Ciné-Kodak K the choice of most advanced movie makers. But it adds nothing to the camera price for the maker of everyday shots who feels that he can wait until later for the obvious advantages of special lenses.

VERSATILE—YET EASY TO OPERATE

Seasoned camera users value its half-speed feature which doubles exposure time, offsets highly unfavorable lighting conditions. They appreciate the value of two finders—waist-high and eye-level. They like its compact, clean shape which makes it easy to carry or to pack. They know that when the Model K, *f*.1.9, is fitted with the new Kodacolor Adjustable Filter and loaded with Super-sensitive Kodacolor Film, it assures full freedom
the making of full-color movies—
dull days as well as bright, even i
doors with the aid of Kodaflector a
35 cent Mazda Photoflood lamps.

Beginners are particularly i
pressed with Ciné-Kodak K's d
pendability and simplicity—its built-
exposure guide, secured windi
crank, and easy threading.

See the "K" at Ciné-Kodak dealer
You've your choice of genuine leath
finishes in any of three colors—bl
black or brown. Ciné-Kodak K, *f*.3
—$110, *f*.1.9—$150—including ca
rying case covered to match.

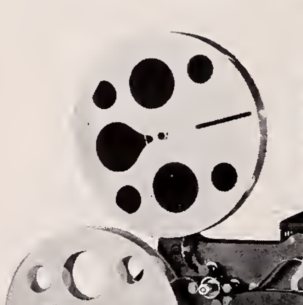
Kodascopes K-50 and K-75,

500-watt and 750-watt projectors, bring new snap and sparkle to home movies

WITH Kodascope K you get brighter pictures, can project at greater distances. What's more, its vastly improved lighting system makes it especially suited to the projection of Kodacolor movies. Other features include: Centralized operating controls; interchangeable lenses for longer or shorter throws; reverse motion; still picture lever; high-speed motor rewind; improved cooling system; switch for alternating room and Kodascope lamps; centralized oiling chamber for most of the important bearings. The K-50 with 500-watt lamp, $175; the K-75, 750 watts, $200.

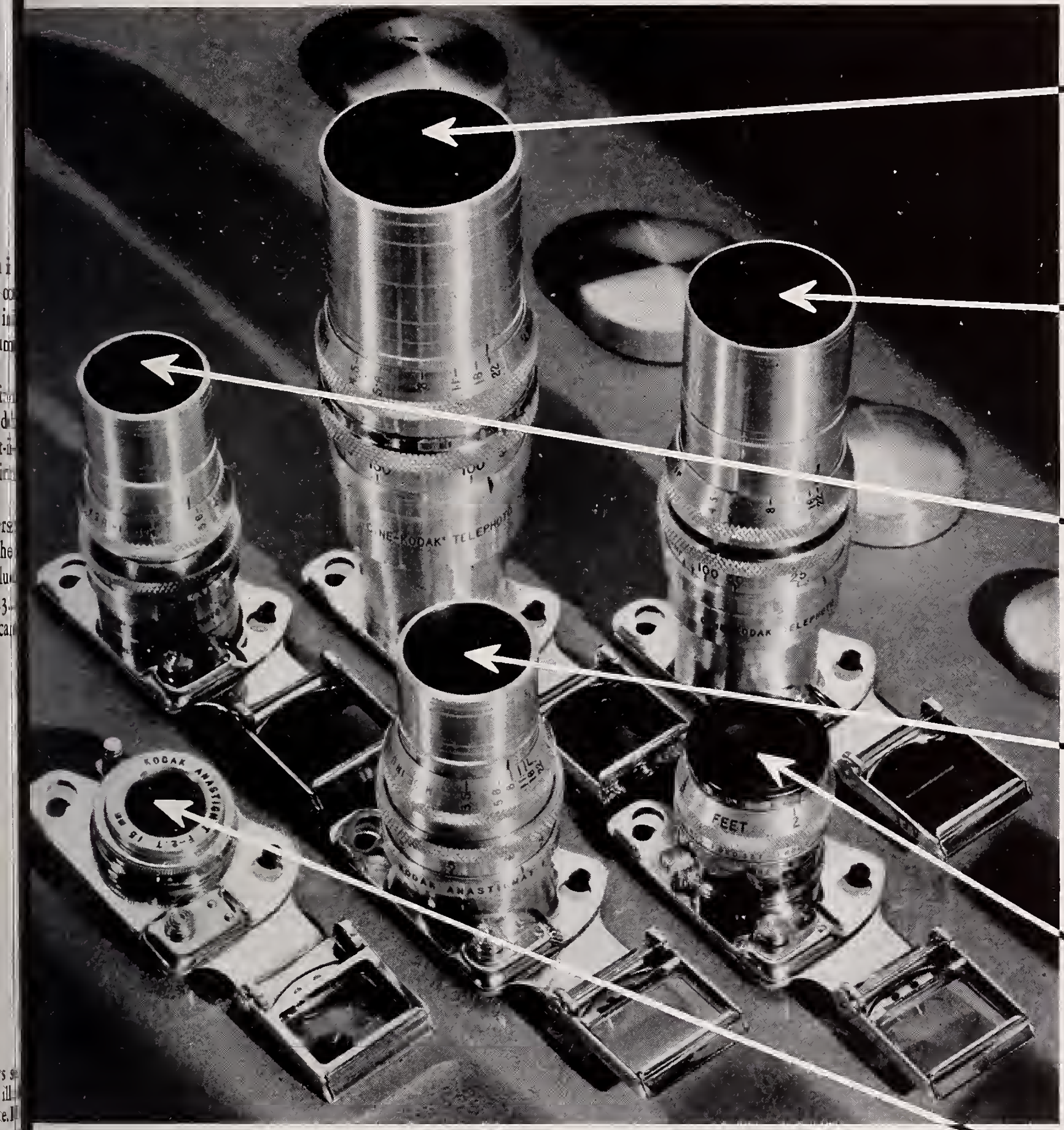
Kodascope D

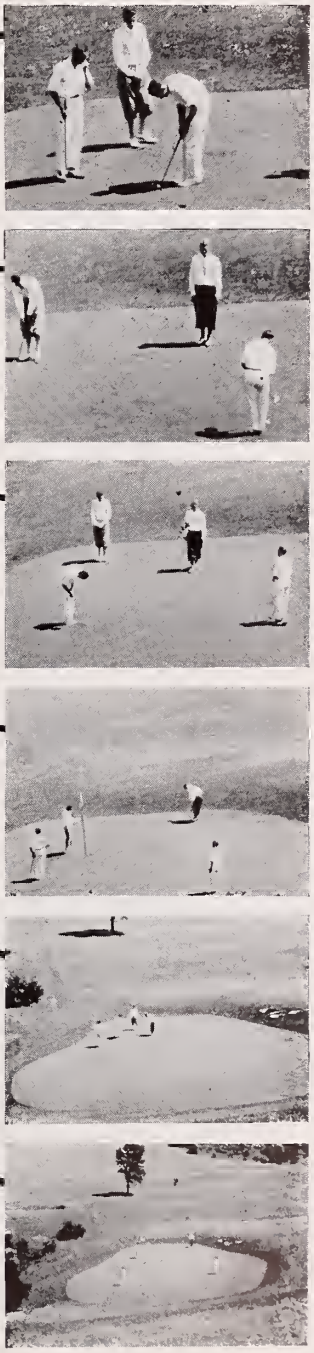
Offers you high brilliance from a 400-watt light source . . . low cost of only $62



NO other 16 mm. projector offers
many conveniences, such brilliant ill
mination at anywhere near this price.
spite of its low cost, Kodascope D pr
vides a 400-watt illumination th
brings out many details you may nev
have known your fil
contained. By mot
drive it rewinds 4
feet of film in only
seconds; variable spee
framing lever; still pi
ture attachment; elev
ing device. You can equ
it with extension an
and 800-foot reels fo
half-hour's continuo
show. Yet Kodasco
Model D, costs but $6

MERA
with a six lens range





The illustrations on the right, made from actual enlargements of Ciné-Kodak Film, forcefully present the "K's" lens versatility. They show the different fields covered by the six lenses when used at the same distance from the subject. From top to bottom—the 6-inch, 4½-inch and 3-inch *f*.4.5 telephoto lenses, the 2-inch *f*.3.5, 1-inch *f*.1.9 and 15 mm. *f*.2.7 lenses. The standard *f*.3.5 lens for the "K" covers a somewhat wider field than that shown for the *f*.1.9 lens.

If it isn't an Eastman, it isn't a Kodak

ASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Kinemades

DR. KINEMA, ACL

Dr. Kinema seeks ideas and finds a novel movie game

As in finance, politics and all the other popular recreations, amateur cinematography has entered upon a new epoch. Things have changed. The amateur cinematic world has become a different sort of place from what it used to be. New methods, new practices and new standards have been or are being established. An *f*/8 exposure, a fixed focus and pretty scenes will not do the job they once did. The day of *ideas* has dawned. An amateur film, in order to hold its own in the new amateur cinema world, must have a real idea back of it. Anyway, that's my hunch.

All last winter our cinema club maintained interest at a high level by screening films obtained from other clubs through Amateur Cinema League headquarters. Except in the case of two meetings, and we met once a month regularly from October to May inclusive, we screened other amateurs' films rather than our own. We wanted to see what the other fellow was doing and to learn from him. These exchanged films came from all parts of the country, from Massachusetts to California.

At first we applauded good photography, composition and editing. Anything good in these particulars made a good film and we said so. Half way through the winter a change came over some of us. Our Mr. Coresson, who is the grandest little puncher of holes in weak spots the world has ever seen, began sniffing at what we had considered perfectly good films, claiming that they had no idea back of them. He contaminated Mr. Bilgoben, who is a stickler from Sticklerville when it comes to having things right. It was not very long before Bilgoben began elocuting on the necessity for ideas as well as for good photography and editing. Bilgoben cleans the film track in his camera every time he puts in a new reel of film, and it is said that he oils his projector every time he uses it. Of course, this indicates what sort of a person he is. Beware of a man who goes to such extremes for he is likely to give you an inferiority complex.

After a couple more meetings, Coresson and Bilgoben infected Pennroze, another stickler on having things dead right. Pennroze began calling for less pretty stuff and more ideas. He is the kind who insists upon using a tripod on the slightest provocation. He spread that idea until I began to carry a tripod to the office with me. Then staid old Braynherd came down with the disease. In his gentlemanly way he began yearning for ideas in addition to photography, filter shots and good editing. He got Mr. Bludd all hot and bothered and, as the gentle springtime came along, Bludd began insisting that a film must have an idea in it as well as sprocket holes. By the end of the season Kollinze and Coalls, both good men, broke out with the rash and, at the last screening of the season, matters had taken such a bad turn that a beautiful travelog made by a beautiful young lady and filled with wonderful moonlight and other stills, but short on *raison d'être*, got a ribald horse laugh.

I submit that this is a very serious state of affairs. It is serious because, of all scarce commodities, the most scarce in amateur cinema circles is ideas. We have all kinds of films, all breeds of filters, the most bewildering array of titles and a new camera that will wind backward, permit visual focusing, help in the use of masks and allow the veriest duffer to make double and triple exposures, lap dissolves, wipe-offs and what not. But of what use are all these if there are no ideas to go along with them!

SH-H-H
ARK
KINEMA JR

This leads me to my point. After spending several sleepless nights, after several long conferences with the recalcitrant and hard to convince Coresson and Bilgoben and after consuming gallons of the new beer, with the result that I am off it for life, I have evolved a plan. It was absolutely necessary that some one evolve something, because if our club is to survive next season, the other clubs of the country must be induced to hurry up and make a lot of films with ideas back of them.

My plan is based upon the ancient parlor game which most of us have played. It goes by the name of

The doctor fishes in deep continuity waters and dredges up a shark

"charades." In playing it, any word is selected by half of those present, while the other half does not know what the word is. The first syllable of the word is acted out, then its second syllable and then, if it has one, its third syllable. Finally, the whole word is symbolized in pantomime. The half of the group serving as the audience then guesses what the word is.

Done on film, this game would offer endless opportunities, ranging from a simple little 100 foot affair, gotten up on the spur of the moment and in which one person does everything, to a full 400 foot picture in costume, with lots of high power acting, lots of people and even with sound on film if one leans in that direction.

As a simple example, suppose the word selected is "shark." The "Sh-h-h" would be conveyed by any action indicating "Be quiet!" or "Less noise!" The "ark" or "arc" could be handled in many ways. Mr. Noah's yacht would offer possibilities, the *Arc de Triomphe* in Paris would offer others and the arc of a circle still others. Finally, the full word "shark" suggests wonderful opportunities for a bathing beach scene.

Words favorable to treatment outdoors will suggest themselves to anybody, just as formerly in the winter, words suggested themselves to the after dinner group in the parlor. We are having a recrudescence of Victorian clothes and attitudes just now, and perhaps the old game of charades in the modern guise of cinema will prove as popular as crossword puzzles once were. Try it on your dinner or weekend guests. Making the pictures will amuse one group and guessing the words symbolized will entertain many others.

Where lions prowl

[Continued from page 368]

ture, I didn't shoot the *duiker* and for a week I lost all interest in sitting down.

Africa has queer ways. What is a little thing like being driven out of one's tent in the middle of the night by an army of large red ants, so long as there is some one else's tent to which you can go? Who minds being awakened by a jackal stealing one's boots and, in the process, upsetting the dressing table? Who is the amateur cameraman who will say that he would mind being flooded out of his tent by a cloudburst, to sit shivering the rest of the hours before dawn to the accompaniment of lions roaring around the "kill," since that meant that probably he would get 400 perfect feet of lion film!

What's a little exercise in pushing a three ton truck out of a wart hog hole, when the process is ended by your filming the hog emerging in a startling rush, causing one of the native boys to leap to the refuge of a boiling radiator? That film went bad, but that's Africa all over.

The Countess de Janze with two of the lions that were killed for museum specimens

The unexpected always happens; it is an absolute rule in the dark continent. We had come there expecting to be charged by the animals right and left and we experienced it only once, necessitating our completing the collection, ordered from us by the museum, by the ordinary hunting method. Let the camera be locked up or the roll near its end, then, as sure as fate, up pops the scene of the century! When changing camp one morning, we were attracted by a regular concourse of hyenas. Leaving the road, we drove toward them, but they seemed reluctant to move off. Just behind a thicket, we found a cow giraffe with a new born calf by its side, both too weak to move. The cameras were in the other truck, so we had to content ourselves with a thorough massacre of the ghoulish hyenas that were waiting to "gang up" and attack the defenseless pair. There is no doubt that both mother and calf would have been killed if we hadn't happened by.

Thus, day by day, three months lapsed. We missed a good picture only to find a better one waiting around the corner. We took hundreds of feet of film, only to run out at the psychological moment. We puzzled with photometers which indicated exposures that violated our best judgment. We would get bogged, as we did on a plain only eight miles wide which took us four days to traverse. We had our joys and our troubles, our hardships and our rewards, in the shape of superlative sequences, and all this without one heart flick on account of depression or the vagaries of the market. That's life! To one who is heart sore and world weary, I say go to Africa, to Central Africa; there is accommodation for every purse, interest for every shape of mind and thrills which will revive the distraught brain of the worst case of nervous breakdown. There, all can find their own personal, private escapes from that most unsatisfactory of all animals, MAN.

"Hold 'Em!"

in split-second "stills" with this miniature master of light and speed

A WORTHY "still" companion for the finest movie camera, Kodak Pupille *stops* the cheer leader in action, records every scene of feverish interest...from opening kick-off to final gun...even as sunlight wanes.

Equipped with *f*.2 Anastigmat lens and 1 to 1/300 Compur shutter, this diminutive picture-taker makes brilliant, critically sharp exposures even under the more difficult conditions of light and speed.

Its fine equipment is safeguarded by rigid precision construction. Its spiral mount extends smoothly, swiftly. It is small, light, compact.

Pupille Uses Two New Films

You can even increase Pupille's "speed" with the fast Kodak Super Sensitive "Pan"—or be assured of the highest quality enlargements by using Kodak Panatomic, the new film that has a grain of almost atomic fineness.

Kodak Pupille makes sixteen 1 3/16" x 1 9/16" exposures on a roll of No. 127 (vest pocket) film. It costs but $75 with strong cowhide case, periscopic range finder, camera foot, cable release and two color filters. At your dealer's. Eastman Kodak Company, Rochester, New York.

Kodak Pupille

If it isn't an Eastman, it isn't a Kodak

News of the industry

RUSSELL C. HOLSLAG, ACL

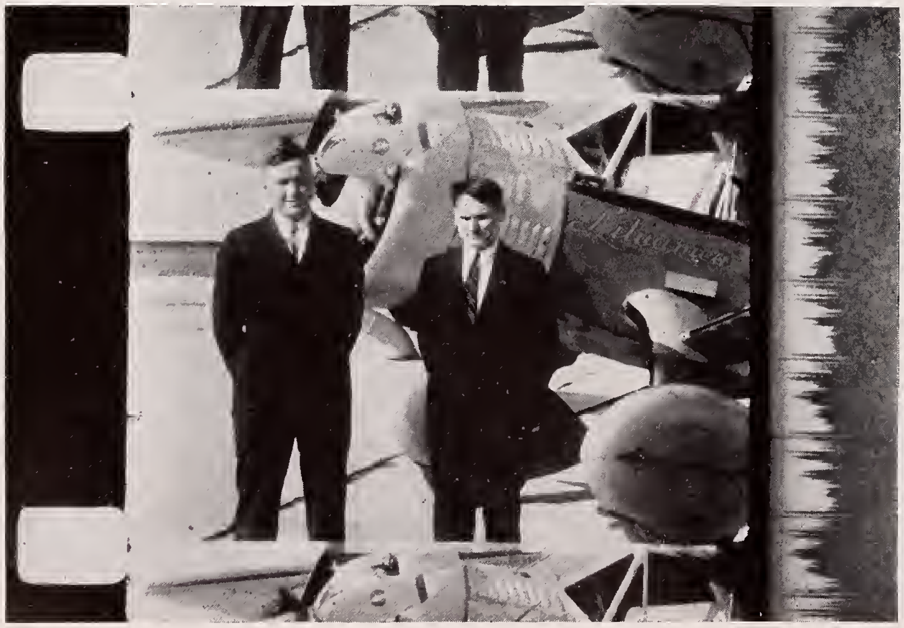
Answers the query "What's new?" for amateur and dealer

Library color films ■ A radical departure in the 16mm. film library field now is announced by Kodascope Libraries, Inc., 33 West 42nd St., New York City, in the form of 400 foot subjects in full color. These films will be made by the Dunning Process Company which, as already announced in these columns, has developed a successful 16mm. color film which may be run on any projector without special attachments. The indorsement given this new process by its incorporation in the lists of subjects of Kodascope Libraries, Inc., is a sufficient indication of its excellence. According to Willard B. Cook, manager of the Libraries, special rights have been secured for the transference to 16mm. of a number of beautiful, professional color pictures, some of which never before have been released. For immediate release there is now available *Maud Muller* and *Romany Love*, both full length, finely photographed, color subjects. Rentals will be handled in the same channels as black and white films.

Rhamstine reduced ■ The Rhamstine Electrophot, a pioneer in the field of photoelectric cell exposure meters, now has been reduced in price to $19.50. This meter gives, on a single, combination dial, readings for both still shots and movies. A leather carrying case may be purchased as extra equipment, if desired. Further information may be secured from J. Thos. Rhamstine, 501 E. Woodbridge St., Detroit, Mich.

New Photoflash ■ Directly in line with its practice of extending the range and lowering the price of equipment that has come into wide use, the General Electric Company, through the Incandescent Lamp Department, of Nela Park, Cleveland, Ohio, announces a new, smaller sized edition of the Photoflash lamp with a light output said to be two and one half million lumens (one half that of the larger size bulb). The size of the new bulb is approximately that of the ordinary, forty watt lamp, and a single lamp is said to be sufficient for making still photographs of any indoor subject at a distance away from the camera up to twelve feet, when chrome type film is used. Known as No. 10 (as differentiated from the larger size, No. 20) the new lamp costs fifteen cents. The flash lasts one fiftieth of a second.

Joseph Janush, jr.



A frame from the first 16mm. sound on film newsreel

B&H motor drive ■ Owners of Filmo 70 type cameras may have a synchronous motor drive installed for sound or other experiments requiring a continuous mechanism travel, according to an announcement received recently from Bell & Howell Company, Chicago. If the camera is not already equipped with a hand crank, this must be added. A flexible cable to connect the hand crank shaft to an independent motor also is available.

Lights ■ With the promise of cooler weather and with the coming of darkness one hour earlier, caused by the end of the daylight saving period, the manufacturers of lighting equipment now are renewing their activities, foreseeing that indoor pictures will be very popular during the coming season. ■ Ralph V. Haile, ACL, in charge of the Cine Department of J. C. Haile & Sons, 215 Walnut St., Cincinnati, Ohio, has made some very effective improvements on the Haile Brodlite, the Photoflood lighting unit holding six lamps in an efficient, single reflector. The Brodlite now is used with an all metal, collapsible stand of sturdy design. ■ The Northeast Products Company, of Tewksbury, Mass., has developed a new and efficient form of the Northeast Twin, an effective, metal reflector for two Photoflood bulbs. A number of these reflectors now may be arranged to clamp on a single stand, so that a cluster of four or more units can be used to illuminate a single subject. ■ The Solite system is unique in that the lamp is a projection type bulb, utilizing the concentrated filament of this bulb as a basis for a well designed optical system which forms a highly efficient source of illumination. Emphasis, this season, will be given to the new Solite Concentrator Lens, which is excellent for color portrait work because it diffuses the light without lessening its illumination value. Further details may be had from Solite Sales Company, 1373 6th Ave., New York City.

16mm. sound in tragedy ■ All the world was shocked and grieved when Stanley Girenas and Stephen Darius, who took off from New York on July 15 on a flight to Lithuania, crashed in Germany. One of the most valuable records of the fliers was photographed with a 16mm. sound camera, made by Eric M. Berndt, well known to the readers of MOVIE MAKERS. Incidentally, the occasion was the first, so far as is known, in which this or any other 16mm. sound camera was employed in the field for newsreel work. As [Continued on page 389]

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...with these 3 films

Ciné Kodak
Panchromatic
Safety Film
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CONTENTS: PHOTOGRAPHIC MATERIAL

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Safety Film
EASTMAN KODAK COMPANY
CONTENTS: PHOTOGRAPHIC MATERIAL

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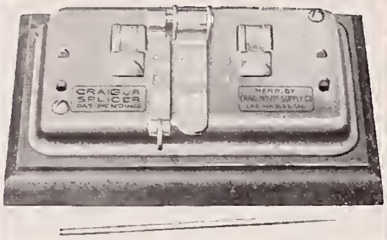

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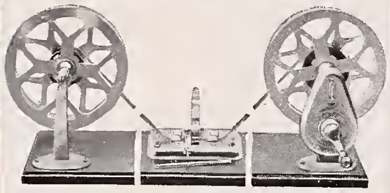

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We film the Fair

[Continued from page 367]

of the exhibits on the island. If, in the morning, one stands on the middle bridge leading to the island, it is possible to get an excellent view of most of the northern part of the Fair, while to obtain good lighting for pictures of the Transportation Building and the space of the various automobile companies, one should start out in the morning at the 39th Street entrance. The ride in the rocket car is somewhat bumpy, but the resulting camera movement, although detracting from the record value of the picture, does recall the thrills of the experience and an increased camera speed will help to smooth out the bumps. The sky ride and observation tower give fine opportunities for filming bird's eye views of the Fair. From the observation tower, scenes and panoramas of the Fair grounds can be made easily. A shot taken at night from this viewpoint is very impressive, and those who have an $f/1.9$ lens should plan for a complete sequence of the rows of lights in the Fair and the city. Those carrying an $f/3.5$ lens well may try taking night scenes here also, for we made a scene in the "loop" at night at $f/3.5$ and secured a good view of moving motor lights and electric signs.

Many of the foreign exhibits were very interesting. It would be possible, if one took the time to plan it out carefully, to make a small travelog showing characteristic scenes of various countries. The outstanding example of such foreign exhibits is the Belgian village. Here it is possible to get many pretty views of Old World architecture. The guards and waitresses, who are dressed in medieval costumes, are excellent and willing subjects and the Kodacolor filmer is in his glory here. The Lama temple with its shining gold roof makes a very pleasant picture if the view and lighting are chosen so as to show the golden glow of the sun reflected from the roof. The model forests and rivers representing the headwaters of the Mississippi illustrate the elaborate model work used at the Fair. This large scale model, having in it small pine trees, water falls and real fish, is one of the few reconstructions that are outdoors and therefore easy to photograph; it is to be found near the Alaskan exhibit. Some of the small statues associated with various exhibits are so characteristic of their setting that they make interesting closeups. This is particularly true of the statuettes in front of the Italian exhibit and the statue of the baby bears in the Alaskan exhibit.

Though the diversity and modern form of the buildings and exhibits are very interesting and should be given a major part in the picture, yet the visitors at the Fair and their activities should not be forgotten. The marching corps of guards, red coated policemen, boy scouts and the uniformed girls, who sell tickets, should be included. The barkers, standing before their concessions, gesturing and talking to the crowds, make amusing scenes to intersperse between the more quiet views of the buildings, while the roller coaster, flying dragon and toy auto race track are fine material for action pictures. Scenes of the crowds at the entrance give a good idea of the enormous numbers coming to the Fair and may be followed effectively by closeups of the entrance turnstiles in operation.

In editing Fair pictures, do not hesitate to cut out dull and unprepossessing scenes, for many views of buildings that were striking in color at the Fair will prove uninteresting and drab when projected. These should be eliminated unhesitatingly, in order to preserve in the finished reel the exciting and modern atmosphere of the subject. The usual method of treatment is to arrange the scenes in a logical story by chronology, as if one were going about the grounds from one building to another. It would be well, in such a case, to intersperse the scenes of buildings with scenes of human interest value so as to avoid an unbroken series of still views. Another method of treating the material would be to group the scenes more or less heterogeneously in large categories representing certain aspects of the Fair. Thus under *Science* one could include pictures of the Hall of Science and Hall of Social Science; under *Progress in Transportation*, scenes of motor car building, car models, locomotive exhibits and Transportation Building; under *Patriotism*, scenes of States and Federal Building, military camp and boy scouts; under *Hooey*, scenes of the barkers and side shows.

Whatever plan is followed, the tempo of the World's Fair should be preserved so that the finished film will be a record not only of the exhibits but of life on tiptoe, as the Century of Progress was viewed, a record of the adventuring spirit that senses in this world pageant the promise of even greater things to come.

Suburban scenario

[Continued from page 371]

We introduced the second 400 foot reel of the picture with a simple trick sequence which always wins attention. Once, our small daughter observed an old, deflated tire lying near the garage and attempted to ride her bicycle over it. The front wheel of the "bike" went over all right, but the rear wheel caught on the edge of the tire. So, with great presence of mind, she back pedaled at once, which caused the tire to rise upright in the most amusing fashion. After some practice, we succeeded in duplicating this occurrence for our film; then we spliced on a trick sequence which showed the tire, in its upright position, becoming double, wobbling about the scene and finally rolling out of the picture toward the camera. This part, of course, made with an inverted camera, was secured by rolling the tire into the picture. The double effect was produced by the use of a lens duplicator.

Taxis charging the platform to welcome the early afternoon train introduced sequences on the golf links, of which we shall mention but two shots. The first, which we had read about, was of a friend driving while silhouetted full length against the clouds. This we took while lying flat on the ground with the camera propped up on its box. The second was of a man putting, with only his feet showing as the club knocked the ball into the hole in the middle of his elf like shadow on the green. (The subject stood diagonally between the camera and the sun. A special sun shade covered the lens.)

Next came the sequence of the evening train, to which we refer only because one shot, made as the train came close to the camera and between it and the dying sun, thus suddenly reducing the light, gave a beautiful example of operation of the automatic exposure adjustment which governs the developing of reversal film. That process saved the shot.

The evening sequences offered an opportunity for some family portraits. Among them was a particularly happy shot of our daughter doing her homework, seated on the floor. The camera was eight feet away and a Photoflood was placed three feet directly behind and over her. A second Photoflood, with gauze stretched over the outer edge of the reflector, was placed four and a half feet to the side at a forty five degree angle. The exposure was $f/4$ with supersensitive film.

A bridge game was next pictured which showed bidding and playing "seven spades redoubled." This was made successfully and then come the congratulations and discussion, followed by refreshments of the usual prohibited kind. For the closing signature, the lights of our house went out one by one, and "The End" dissolved into the original pool of wax.

Hobby homework

[Continued from page 365]

whole mechanism rigid. The photograph shows its very simple construction.

This constitutes the whole equipment necessary to begin developing and printing one's own positive and negative films. The work itself is not difficult and it need not be messy if the movie

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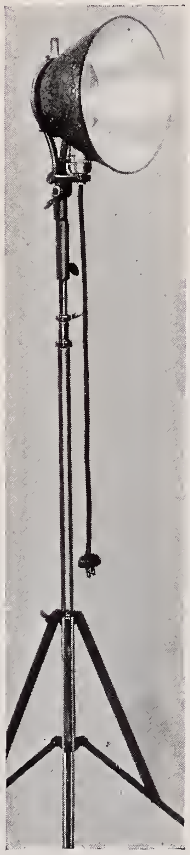

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maker begins with a few short lengths so that he will know exactly what to do when he attempts longer clips. The requirements are the same as for still laboratory work; chemicals, large bottles, a balance, graduate, mixing rod and a dark room lamp are needed. It is wise to buy a book on the chemistry of photography and to learn about the chemicals required and the proper way of compounding formulae. Write the company whose film is being used and ask for its recommended formulae, or use one of those listed at the end of this article. Ready to use developers for securing extreme contrast for direct positive title work may be purchased and they will save time in preparation.

Begin the developing by winding the film on the rack in the dark or under a proper safelight. Fill the tray with clean water at about 65 degrees F., lower the rack into this and allow the film to soak for two or three minutes.

Then drain off the water and pour in the developer, completely covering the rack and tray. Agitate the rack at intervals to secure even development and to remove air bubbles. After development, rinse the film on the rack for a few seconds in clean water and then immerse it in a fixing bath for fifteen minutes. Finally wash the film in running water for about half an hour. The next step is to wind it loosely on the drying rack. While doing this, wipe off the surplus water by running the film through a piece of wet chamois or cotton. If this is not done, the film will dry with disagreeable water marks on it. When dry, it can be wound on a regular 16mm. reel to await printing.

In making a positive print from the negative, one may work under a brighter safelight, such as the orange one used for bromide papers. The unexposed positive film and the developed negative both are threaded through the printer together, with the negative film nearest to the light and the emulsion faces of both films in contact with each other. Then the printer light is switched on and the two strips are cranked past the light together. The positive film, so exposed, now is wound on the developing rack and is processed in exactly the same way as the negative, except that it is best to use a regular positive developer.

If one goes in for developing his own positive and negative film, it is even more important than usual to select the right original exposures. The negative, when developed, should be of even density from end to end and the only way to achieve this is to have correctly exposed each scene. If the negative is of uneven density, it will be necessary to compensate for the over or under exposure during the printing. The simplest way to do this is to crank slowly when the denser negative is passing the light and to speed up when printing the thinner portions. Trials of a few strips will indicate the correct speeds. In some extreme cases, it may be necessary to cut out a length of negative and to print it separately, using a lamp of a different wattage for the exposure.

For the development of the negative, the following, easily mixed formula is recommended. I find it excellent; although a trifle slow, it gives a fine grained image.

Metol: 1 gram or approximately 60 grains.
Sodium Sulphite: 150 grams or 20 ozs.
Water: 1000c. cs. or 1 gallon

Develop film 25 minutes at 65 degrees F.

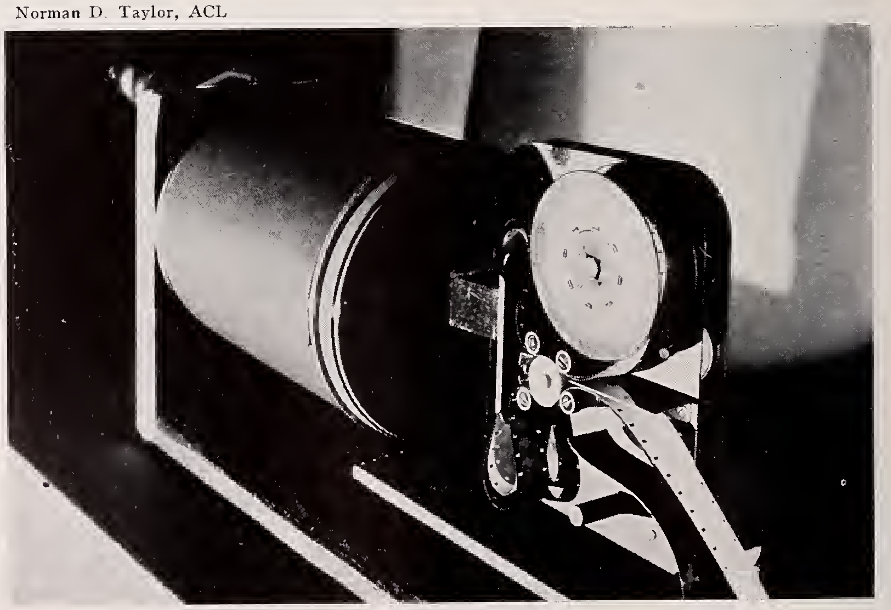
For a fixing solution, the following formula is suggested:

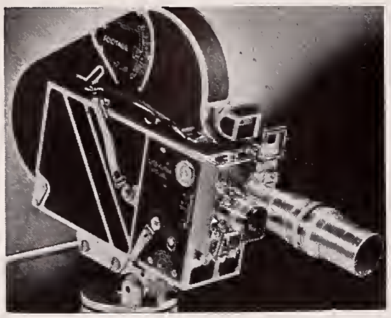
Water: 1 gallon
Hypo: 2 pounds

When the Hypo is dissolved completely and is cooled, slowly stir into the solution

A 16mm. printer made with a second hand camera and a coffee can for a lamp house

Norman D. Taylor, ACL





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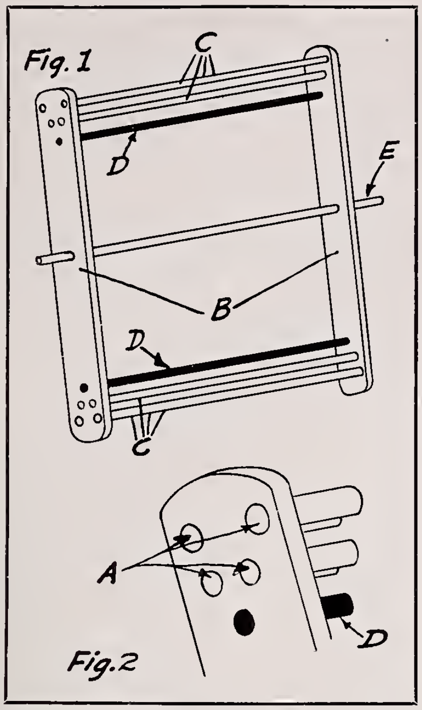

Diagram of developing rack showing how to construct it

the following hardener, which also should be cool:

Water:	4 ozs.
Sodium Sulphite:	175 grains
Acetic Acid (28%):	2¼ ozs.
Powdered Potassium Alum:	350 grains

A very good formula for developing the positive print is Eastman's D-16. It is also useful for developing a negative but does not give such a fine grained image as the first formula.

Water: (at about 125 degs.):	64 ozs.
Elon (Metol):	17 grains
Sodium Sulphite (Anhydrous):	5½ ozs.
Hydroquinone:	350 grains
Sodium Carbonate:	2½ ozs.
Potassium Bromide:	50 grains
Citric Acid:	40 grains
Potassium Metabisulphite:	85 grains
Cold water to make:	1 gallon

Average time of development, 7 to 15 minutes at 65 degrees F.

For positive titles a good strong contrast developer formula can be had from film manufacturers. Ready to use solutions also can be obtained, while the League's Technical Department can supply formulae.

Following the rails

[Continued from page 364]

climbed down again and went closer to the place where the cars were being uncoupled. Here, Mr. Philmer made a sequence of the switchman at work, taking closeups of the action with a two inch lens. It was very dark between the cars and the meter called for nearly the full opening of the lens. The next sequence included the cars rolling to a standstill

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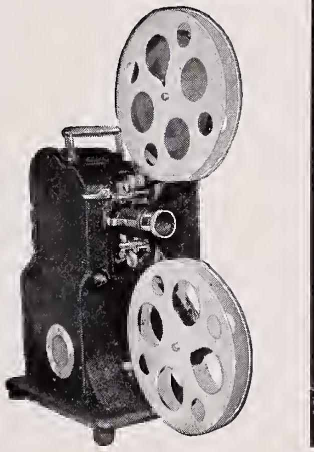

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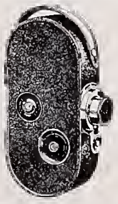

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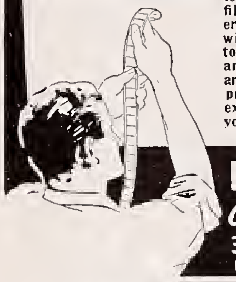

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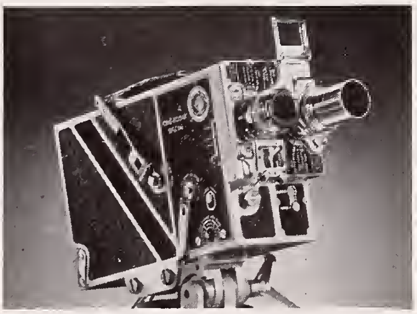

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and a few closeups of the destination and route cards tacked to their sides.

Remembering the shops, they threaded their way over to the roundhouse where they stopped at the master mechanic's office to ask permission to take pictures. The necessary permission was given, along with a caution to watch and to listen for moving locomotives. Both Mr. Philmer and his friend were warming to the chase and, as they walked into the center of the roundhouse and saw a huge locomotive being slowly run out on the turntable, they agreed that here was the best possible opportunity to get a sequence at close range of a locomotive in action. A camera location at about five feet from the track, with the lens trained toward the head of the engine, as it rolled off the turntable, gave a fine closeup. The engineer opened the cylinder cocks when the locomotive started off the turntable and, as the clouds of steam rolled away, they revealed the drive wheels and mechanism, giving the effect of a curtain being lifted. Next, Mr. Philmer crouched down behind the locomotives in the stalls and found a viewpoint which would silhouette one of the waiting engines against a circle of tenders in the far side of the roundhouse. The diaphragm opening, in this case, was cut down considerably in order to get the silhouette and the focus was adjusted for the background.

A good natured brakeman swung a lantern from the pilot of a waiting engine while Mr. Philmer climbed into the cab and took a view of the action as seen by the engineer. Then, by good fortune, he found a locomotive which was nearly facing the sun. The intense light on the rails suggested a staged moonlight scene. The brakeman and his lantern offered an effective subject for a silhouette, so Mr. Philmer produced a heavy red filter from his camera case and stopped down to the smallest opening. The result was a beautiful moonlight shot, partly framed by the engine and showing the brakeman swinging his lantern in the background. The sun was striking the glass of the lantern reflected in the lens and made the lantern appear lighted.

Still thinking of the shops, or engine hospital, the pair moved on and soon were among a number of locomotives in various stages of decrepitude. A few shots were made of these once proud and mighty steel horses. The inside of the shop proved to be a bit dark for ordinary film, but there were a few opportunities to photograph men working in places where shafts of sunlight streamed down through the clouds of steam.

Outside once more, they started back toward the open tracks, pausing to film an engineer who was oiling and adjusting the rods on the side of his engine. It was a huge freight locomotive standing ready for a long run, and the engineer asked them if they would like to climb aboard and take a look at the cab. Mr. Philmer made the error of asking the fireman if he would mind throwing in a shovelful of coal so that the action could be filmed. The good natured fireman explained that, on the big engines, the days of hand firing were over. However, they did film the interior of the cab when the door of the fire box was opened. Later, this scene could be spliced in with shots of fast moving trains and the audience would never know that it actually had been made in the yards.

It was on the way home that Mr. Philmer's friend found out why the nails, cord and hammer had been brought. Selecting a spot on a straight stretch, Mr. Philmer drove several nails in the center of a tie and, with the stout cord, lashed the camera down so that it slanted upward toward the direction from which a train might appear. He explained that this was his second best camera and he was willing, therefore, to take the chance. After the camera was made fast, they sat down to wait for the distant whistle which would announce a roaring actor for their sensational shot. Soon it came, and Mr. Philmer dashed to the track and started the fully wound camera. The train thundered by and passed over the camera. They hardly dared to look after it had gone. When they did, there was the camera, unharmed and containing a really spectacular shot. As they wandered home, Mr. Philmer explained to his friend that, because it was difficult to get permission to ride on the pilot of a locomotive, he was going to fool the railroad and get the same scene anyway, by the simple and safe method of filming from the rear platform of a moving train while holding the camera upside down. This, when spliced in right side up and projected, would give the effect of a scene taken from the front of a moving train. When the two soot covered and dusty movie makers returned home, they decided that they had found more fun in their venture than their wives did in their bridge game. They determined that their next filming excursion would be in and around the stations and that there would be two cameramen instead of one!

Practical films

[Continued from page 373]

from the subject. He worked with an alignment gauge, one inch and three and three quarters inch lenses, supersensitive film, a 500 watt lamp and a medical spotlight.

■ So that her students might have an opportunity of studying design and art forms in motion pictures other than the professional photoplay, Clara L. Brock, ACL, instructor in fine arts in Erasmus Hall High School, Brooklyn, N. Y., brought eight of them to the offices of the Amateur Cinema League for a special screening of advanced amateur films. Included in the program were *The Fall of the House of Usher*, by Dr. J. S. Watson, jr., ACL, and Melville Webber; *The Lake*, by Russell C. Holslag, ACL; *H-2-O*, by Ralph Steiner; *The Eyes of Science*, an outstanding industrial film, provided through the courtesy of the Bausch & Lomb Optical Company and produced by Dr. Watson.

Outdoing Mohammed

[Continued from page 366]

some ten or twelve feet and to station himself there, holding the camera level and pointing at the rising trail ahead. The hikers now will appear first in the bottom of the viewfinder, make their way up through the field of action and leave at the top, thus showing the actual climbing and the altitude gained. This method requires considerable extra exertion on the part of the cameraman but will bring results which he may view with satisfaction.

At all times keep an open eye for compositions of scenic beauty, as these will add immeasurably to the charm of the film. It is not necessary that views of only grand and breath taking vistas be secured, for, close at hand, a pair of wind twisted cedars hanging precariously to their cranny in the rocks may be a better artistic composition and it certainly would be more appealing on the screen than the distant views. Mountain films naturally should have a slow and majestic tempo, hence scenic shots can be used liberally. However, it must be remembered that, just as too much icing spoils the cake, so likewise too many scenic shots will spoil the action of a mountain climbing picture.

There will be thrills enough indeed for the climbers as they make their way to the top, but to capture these moments on the film is often difficult, hence the photographer may be forgiven if he conspires with the party to provide a few synthetic ones for his audience. This may be done safely and effectively. Somewhere on the broad summit will be found a ledge some five or six feet high, surrounded by level ground. Establish the camera upon this ledge so that the viewfinder embraces only the lip of the rock and the far distant horizon. Into this scene walk two members of the party who cautiously peer over the edge and then shudder at the supposed void below. Later, at this point, a vertical tilt taken from the edge of some precipice must be cut into the film. The actors now begin to jostle each other playfully until either one or both of them slip over the ledge. The remaining mem-

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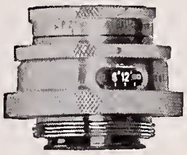
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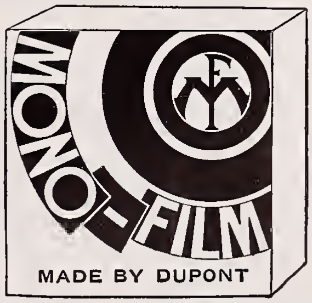

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bers of the party rush to the edge of the brink and turn away with hands covering horrified faces. This episode may end in a dozen different ways—the scalawags may be shown lodged in the topmost limbs of a tree or they may be seen clinging to some foothold in the rocks (actually in complete safety) to be rescued by a rope.

If pack animals are to be used on the trip, the photographer may take as much equipment as he desires, but if the gear is to be carried on foot, a wise selection should be made, taking only what is actually necessary, for ounces at the start become pounds before the peak is reached. The standard *f*/3.5 lens will serve all practical purposes, although a speed lens will allow greater latitude of exposure when used with filters and is, of course, absolutely essential if shots are to be made in the woods. It is recommended that panchromatic film and filters be employed for the double purpose of defeating distance haze in long shots and rendering truthfully the beauty of the foliage close at hand. If encounters with wild game are anticipated, a telephoto lens will be of the greatest value. For use with all lenses, a very light tripod, one of the variety intended for still cameras, will prove adequate in most situations. One of the several types of unipods will be particularly handy because of its compactness. It is wise to wrap the camera in a piece of silk and to stow it into the regular pack rather than to carry it in its own case, for, since most cases hang from the shoulder, they are found to swing and bump, putting the climber off his stride and increasing his fatigue. When crossing narrow ledges, a swinging weight may shift the climber's balance and prove dangerous indeed.

A well built mountain film will become the jewel of your library. It will provide scenic beauty, portray the struggle of the trail and add the zest of a thrill or two. The cinematographer who knows his camera and has an eye for composition can achieve a result that Mohammed would view with pleasure and envy.

A million dollar set

[Continued from page 363]

shot of the board, cut in reaction shots of the crowd, showing facial expressions. Get shots of the winning horse as he finishes the race and follow him from that point to the stable, taking any bits of action which may be useful. Don't forget to film the lucky winners "cashing in" at the cashier's window. Again, take near shots, showing faces if possible.

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make a thrilling film record. Probably there is no other large scale action available to the cinematographer in which conditions are more favorable for making a motion picture.

For many reasons it will be to your advantage to secure the interest and cooperation of the race track and jockey club officials. If they run true to form, you will find these people to be "regular fellows," ready and willing to give you hearty cooperation. They, too, will tell you how to avoid making trouble and the things not to do. They will appreciate your desire to abide by their wishes and most probably they will be anxious to see your film when it is completed.

If you are blessed with sufficient spare time, it will be well worth while to spend your first day at the track without a camera. Get acquainted with as many of its people as possible and size up the various scenes and locations, so that these may be used later to the best advantage. Then write or revise your film plan to fit the conditions. This will save a lot of adapting and compromising during filming.

Of course you will have to resist the temptation of becoming so interested in the races that you will neglect your filming but, being a dyed in the wool cinematographer, you will, no doubt, be able to surmount this obstacle without difficulty.

The clinic

[Continued from page 369]

prominent, half speed may be needed. Avoid scenes of leaves fluttering when using less than normal camera speed.

8mm. hint ■ Movie makers using the 8mm. width will discover that reverse action, made by holding the camera upside down, will appear out of focus on the screen. This is caused by the fact that, when 8mm. film is exposed in this way and spliced in, right side up, so that the action will appear backward when projected, the emulsion of that strip is on the side away from the lens. This means that the picture is on a different plane from those taken in the regular fashion, and a slight out of focus effect is inevitable. The only solution is to be ready to refocus the projector for reverse motion shots.

Asked and answered ■ *Question:* I hear a lot about fine grain films and their special developing and printing in the miniature camera field. Could not the screen image be made sharper by the application of these principles to 16mm.? *Answer:* The superfine grain that is the watchword of the small negative worker generally is sought for the purpose of making satisfactory enlargements of considerable size. Because of the fact that, in the motion picture, one frame succeeds another so rapidly, the impression we get from the screen is much smoother than if we were to view a single frame at a time. Because of this, and because 16mm. reversal film is already of a very fine grain, it seems hardly necessary to improve on this feature. Correct exposure and focus are the two essentials necessary to produce a screen image of critical sharpness.—*R. C. H.*

Thornwell goes on the screen

[Continued from page 370]

but our well detailed plan and the splendid cooperation of Thornwell's staff made it possible to carry out our schedule on time. Cottage matrons, teachers, industrial heads and farm leaders all understood that photographing the picture was the first order of the day and helped us to make every minute count.

Each individual scene had been given a code number and the action had been broken up, so that all scenes centering about a particular building could be shot at the same time. Outdoor scenes were planned to be filmed at around noon when we would be assured a maximum of sunlight. As the schedule was laid out, we began to photograph at eight o'clock one morning, with six scenes to be taken in the print shop and woodworking department. Right at the outset, we ran into a problem. We wanted to get a picture of one of the boys operating a linotype machine, but the room was so small that it was impossible to place the camera in the necessary position. However, there is usually a way to solve all problems and, in this case, we arranged for a couple of boys, concealed from view, to direct Photoflood lamps on the operator and machine. A ladder was procured and was placed against the building outside. Standing on the ladder and filming through the window, the cameraman was able to make some thoroughly effective shots of the interior action.

For each succeeding hour through the day until nine o'clock at night, we had scenes scheduled for different types of action. One boy was assigned to work ahead of us, to make certain that the subjects for coming scenes would be ready when we appeared. Two more boys helped with the camera and setup of each particular scene. More than half of our filming was done indoors, making necessary the extensive use of Photoflood lamps. We had a generous supply of these on hand, together with reflectors, and we carried two long extension cords. Where possible, we used one Photoflood with reflector above our sub-

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ject and then, by placing properly one or more of the lamps on extension cords, we could control the lighting effectively.

Our preliminary planning had been so thorough and the cooperation of the orphanage staff was so helpful that our schedule was maintained all through the day and evening. Of course we varied our "set" program, as opportunity suggested, to make closeups of particularly appealing faces. Several such opportunities arose in the cottage for the smallest children. One shot that won much favorable comment was a closeup of a serious faced boy of five "saying grace" for the other little tots at their noonday meal. A curly haired girl with a face like a cherub was shown with good effect, waving goodbye in a final fadeout at the end of the picture.

More than 700 feet of film were exposed in our two days at Thornwell. Some of the more important scenes were photographed several times, so that we could be sure that we had obtained what we wanted. Then, too, extra shots were made so that we might have ample material from which to choose in assembling our finished film. When it came to editing the 700 feet of film down to the desired 500—which we felt was the right length before titles were spliced in—we found it no easy job. In fact, when the original, unedited footage was projected before the executive staff of Thornwell, they were loathe to make any cuts at all. Finally, we agreed that a 600 foot film would tell best the institution's story. Thus, after considerable editing, we were able to make the needed cuts and still leave what we felt was a well balanced picture with a definite thread of continuity.

The completed film, *A Day at an Orphanage*, already has been shown to several hundred churches and church societies of the South. Thornwell has a number of duplicates of the original film and has purchased a projector and screen. Later the demand for bookings of the film became so great that it was found necessary to buy a second projector. Dr. Lynn, president of Thornwell, feels that the picture has been very helpful in acquainting the churches better with the scholastic, industrial and religious training which Thornwell is giving its boys and girls.

Amateur clubs

[Continued from page 372]

uses, which included screening a demonstration reel.

Clubs see Special ■ At this gathering, the San Francisco group joined the constantly increasing number of clubs which have featured on their programs a demonstration of the new Ciné-Kodak Special. For this club, the demonstration of the camera and a reel of film showing its work was made possible through the cooperation of T. O. Babb, A. W. Pye and M. E. Elwess, local officers of the Eastman organization. Other club groups which have studied the Special at program meetings, recently, include the Berkeley Amateur Motion Picture Club, through the cooperation of Harold Hock, ACL, and Eastman officials; the Los Angeles Amateur Cine Club; the Metropolitan Motion Picture Club, in New York; the Chicago Cinema Club, in Illinois.

Throught the courtesy of the Eastman Kodak offices in Rochester, the Amateur Cinema League is prepared to distribute through its Club Film Library a thorough going demonstration reel of the capabilities of the Special. This reel, as are all others in the Club Library, will be limited in use strictly to amateur motion picture clubs.

Pittsburgh plans ■ Under the leadership of C. Lynn, ACL, and W. A. Coyle, amateur movie makers in Pittsburgh and the vicinity are gathering this month for the organization of a first class and thoroughly representative movie club in the city. The meeting will be called at eight o'clock on the evening of September 12 in Utility Hall of the Philadelphia Company Building, 435 Sixth Avenue, Pittsburgh. All interested amateurs in the community are cordially invited to attend by the organization committee. Further news notices will be carried in Pittsburgh papers directly preceding the gathering.

New club ■ In the hottest weather of the summer, thirty enthusiastic amateur movie makers attended the organization meeting of the Des Moines Cinema Club, recently formed under the leadership of R. W. Westing, ACL, in Des Moines, Iowa. Three men drove more than sixty miles and one more than 110 miles to attend this meeting, such was the interest in the new club's activities. At the first meeting, over which Mr. Westing and R. D. Kimmel presided, there were featured discussions of personal movie making experiences by Joe Lilly, a big game hunter with gun and camera, and by Des Moines's mayor, Mr. Lewis, an ardent cinema hobbyist. George Cushman, ACL, A. J. McDonald and Mr. Reinhart were appointed as a committee to report on organization detail at a later meeting. Amateurs in the vicinity are urged by the club to get in touch with Mr. Westing, in care of the Amateur Clubs department of MOVIE MAKERS.

Grand Rapids ■ Working on 8mm. film, under the direction of Walter Mills, ACL, the Grand Rapids Movie Makers are engaged in the production of *Hooked*, a comedy of

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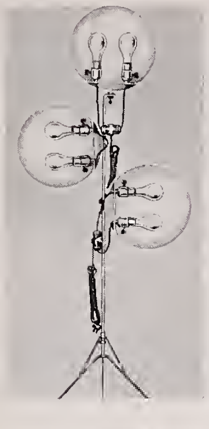

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fishing. Barbara Hill is assistant director, while the technical staff includes M. P. Gamber, ACL, and Edward Dean, jr., photography; A. C. Glennie, scenario; Wendell L. Patten, ACL, stills. The four leading rôles in this story, written by the club, will be played by Mary Frances Hubbard, Jay V. Hobart, Dale Hagenah and Mr. Glennie.

In Australia ■ The screening and informal judging, under the leadership of Reginald Perier, of members' films have been featured at late gatherings of the Sydney Movie Makers' Club, with the presentation among others of *By The Silver Sea*, a prize winning picture by F. W. Pratt, from a recent club contest; *Summer Saps*, an ingenious and well titled comedy by Mr. Perier; a study of yacht racing, by E. Jacobs; *New Zealand Holiday*, by Mr. Lees. Editing and titling were discussed and illustrated on the screen by Mr. Blandford.

News of the industry

[Continued from page 378]

the reproduced enlargement shows. the two fliers are pictured with their plane, while the synchronized sound reproduces clearly their speech, expressing confidence in the outcome of the flight. Background sounds incidental to an airport, such as the distant roaring of planes, were also picked up and reproduced with surprising fidelity in this historical 16mm. picture. The film used for recording was of the reversal type, supplied especially for sound work by the Eastman Kodak Company.

Victor publishes ■ During July of this year, the first number of *News Reel* made its appearance. Published by the Victor Animatograph Corp., of Davenport, Iowa, and devoted to news items and information concerning the products of this company, *News Reel* is indeed a worthy addition to the informative publications in the 16mm. cine field. A copy will be sent to any MOVIE MAKERS reader who applies for it.

Parry ■ Feature films, in 100 foot units, of the Chicago Century of Progress Exposition are announced this month by Parry Film Company, 10100 West Pico Blvd., Los Angeles. The entire series of six films offered give a comprehensive picture record of the World's Fair, as well as one of the great city in which the Exposition is held.

Regal ■ White or blue beaded screens in a variety of sizes and types are made by Regal Screens, 21 West 17th St., New York City. Sold at a moderate price, these screens may be had in any special size or type the users may require.

The Century of Progress Exposition

Vacation Pictures

have lasting charm when we expertly edit and title them.

Why not send us yours this year and see for yourself how attractive they can be made?

Our professional-looking KODATITLES will add just the air of distinction to make you proud of your efforts as a movie maker. The cost is moderate.

Have you received your copy of our helpful new illustrated booklet of title suggestions?

KODASCOPE
EDITING & TITLING SERVICE, INC.
33 West 42nd St., New York

"LET'S PLAY DOLLS"

Have you ever delved into that highly entertaining phase of cine work known as single frame cinephotography? If you haven't, a new world of filming opportunities is yours to discover.

On these long, cold, wintry evenings you can find no more intriguing pastime than filming little stories with jointed dolls, or making animated cartoons, or even just trick titles.

A little booklet has been prepared to aid you in filming this sort of work easily. You will find that single frame cinephotography is not at all difficult, especially if the new Robot Cameraman described in the book is employed. Send for your copy of the booklet today: it's free.

WM. J. GRACE
1222 Kirby Bldg. Dallas, Tex.

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.

Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.

Fresno: Potter Drug Co., 1112 Fulton St.

Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.

Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
W. L. Martindale, 9495 Santa Monica Blvd.
Morgan Camera Shop, 6305 Sunset Blvd.

Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.

Long Beach: Winstead Bros., Inc., 244 Pine Ave.

Los Angeles: Crescent News Co., Box 463 Arcade Sta.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Natick Book Store, 104 W. First St.
Peterson's Camera Exchange, 356 S. Broadway.
Smith News Co., P. O. Box 573, Arcade Station.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.

Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.

Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 576 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.

Richmond: La Moine Drug Co., 900 Mac Donald Ave.

Riverside: F. W. Twogood, 3700 Main St.

Sacramento: Frank McDougal, 1017 10th St.

San Diego: Ace Drug Co., 820 W. Washington St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.

San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.

Santa Ana: Stein's Stationery Store, 307 W. Fourth St.

Santa Barbara: J. W. Collinge, 1127 State St.

Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.

Stockton: Holden Drug Co., 345 E. Weber Ave.

West Hollywood: Ricbter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.

Bristol: Lee E. Paulmann, 65 Laurel St.

Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.

Meriden: Broderick & Curtin, 42 E. Main St.

Middletown: F. B. Fountain Co., 483 Main St.

New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.

Norwich: Cranston Co., 25 Broadway.

Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.

Miami: Miami Photo Supply Co., 31 S. E. First Ave.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
BASS CAMERA CO., INC., 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash **Ave.**
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.

Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.

Galesburg: Illinois Camera Shop, 84 S. Prairie St.

Highland Park: B. E. Christensen, 391 Central Ave.

Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.

Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.

Springfield: Camera Shop. 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.

Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick Pictures, Washington at Ewing.

Frankfort: Pathex Agency, 206 E. Walnut St.

Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.

La Porte: Temple News Agency, 816 Jefferson Ave.

South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.

Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.

Iowa City: Rexall & Kodak Store, 124 E. College St.

Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

Wichita. Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.

Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.

Bangor: Francis A. Frawley, 104 Main St.

Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Zepp Photo Supply Co., 3044 Greenmount Ave.

Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 W. Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.

Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.

Lowell: Donaldson's, 75 Merrimack St.

Lynn: Moehring's, Inc., 490 Washington St.

Milton: Ed. M. Robinson, 23 Avalon Rd.

Salem: Pitman Homovie, 418 Lafayette St.

(*Continued on page 392*)

Professionalize Your Films with ART TITLES

These professional quality titles cost less than home-made titles. And what a variety of borders! 50 different, unique styles. Weddings, Circus, Travel, City, Children, etc. 8 words or less 25c per title. Extra words 3c each. Min. order $1 postpaid. Write for samples and FREE literature showing all styles.

ART TITLE GUILDE
5519 Broadway Chicago

In its December number

MOVIE MAKERS
Will Present
Its Selection of the
Ten Best Amateur
Films of 1933

●

Have you sent in a film for consideration?

Every film sent to the League's consultants for review is automatically eligible as a candidate for the year's TEN BEST.

The selection of films is made from all of the pictures seen by members of MOVIE MAKERS staff. There are no restrictions and no regulations, for the selection simply represents the best united judgment of the staff. However, since the choice is made from hundreds—even thousands—of amateur pictures that are seen at League headquarters, a place on the listing is the greatest honor so far offered to amateur movie makers. Every reader of this magazine may send in films to be considered for this listing.

This year special leaders will be awarded to all those placing in the ten best or the honorable mention category.

The review of films of Amateur Cinema League members by League consultants is an invaluable service. If you are a member send in a reel for criticism and you will receive a detailed analysis of the picture with specific suggestions for betterment. *Your film will automatically be eligible for consideration for the TEN BEST of 1933.*

MOVIE MAKERS
105 West 40th St., New York, N. Y.

Fred M. Hall has been elected vicepresident of Bell & Howell

Vicepresident ■ Bell & Howell of Chicago recently announced the election of Fred M. Hall, in charge of the New York offices, as vicepresident of the company. The many friends that Mr. Hall has made in the industry in New York City will be happy to learn that his headquarters will continue there. Prior to his five years' service with the Bell & Howell Company, Mr. Hall occupied responsible positions in the automotive and insurance fields. During the war he served as a commissioned officer and did special work in Germany and Russia after the armistice. MOVIE MAKERS' staff wishes him every success in his new position.

Bass catalog ■ The most recent edition of the well known *Bass Bargaingram*, sent to all on request by the Bass Camera Company, 179 West Madison St., Chicago, contains an augmented list of cinematic equipment of all types.

Still magazine ■ A new source of information for miniature camera enthusiasts now is available in *The Miniature Camera*, the official organ of the Miniature Camera Club of New York. The first printed number, Vol. 1, No. 3, contains many articles of an instructive nature which will interest the small still negative maker. John L. Davenport is editor and Fenwick G. Small, 1124 Myrtle Ave., Brooklyn, N. Y., is business manager.

Photo Crafts ■ Among the photographic specialties made in Photo Crafts Laboratories, 3203 162nd St., Flushing, N. Y., which are of special interest to movie makers is the VereBest Contrast Developer for use in developing positive film for titles. Made to give dense blacks and clear whites, this prepared solution greatly simplifies a problem for the home title maker.

SUPER SPECIAL
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A
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See the Exposition as others wish to see it. Day and Night Photography.

400 ft. with reel and can . $20.00 Postpaid
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Refer to July MOVIE MAKERS Advertisement or write for particulars.

ERIC M. BERNDT
Member Soc. Motion Picture Engineers
112 East 73d Street New York
Telephone
RHinelander 4-4950

SOUND COLOR

(Continued from page 390)

Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.
Plaza Camera Co., 218 Alameda Rd.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.
"Hyatts" Supply Co., 813 Locust St.

MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 De Kalb Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
New York Band Instrument Co., 1225 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Home Movies Co. (Baker Art Gallery), 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Younger's News Store, 7 W. Broad St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders. 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, Cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 Broadway.
Stevenson News Stand, 108 N. Broadway.
Veazey Drug Co.. 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Chambersburg: Harry E. Walker, 130 Lind Way W.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Langhorne: National Entertainment Service, 121 S. Bellevue Ave.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: Kagen's, 641 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.
Woonsocket: Joseph Brown Co., 188 Main St.

TENNESSEE

Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514 3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.
Racine: Photo-Crafts Shop, 526 College Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A. Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
Paris 2: Brentano's, 37 Avenue de l'Opera.
Paris 9e: Photo-Plait, 35-39 Rue Lafayette.
Paris 13: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 Rue Bobillot.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Peisterstraat.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Web. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest iv: Pejtsik Karoly, Foto-Cikkek Uzlete, Varoshaz U. 4.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Dave Bros., Waterloo Mansion, Apollo Pier.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
Meiji-Shobo Publisher & Bookseller, No. 8, Nichome, Harukicho, Hongow.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Central News Co., "La Nacional" Bldg., Avenida, Juarez Num. 4.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

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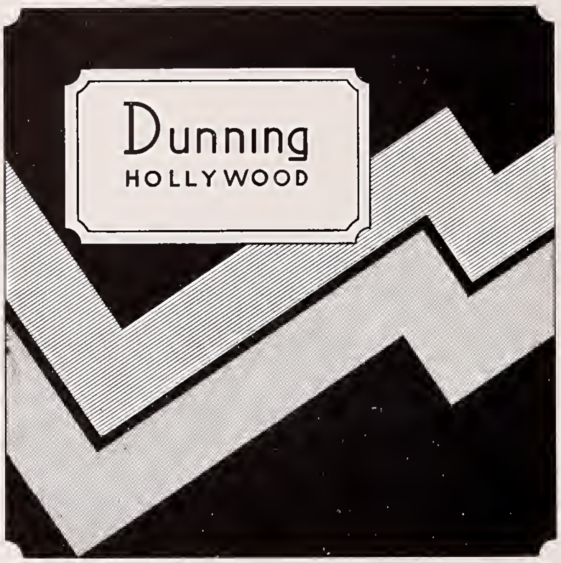

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Dunning Color Subjects are Featured Releases in Kodascope Libraries

DUNNING PROCESS COMPANY

932 NORTH LA BREA AVE. HOLLYWOOD, CALIFORNIA

Printed by WNU, New York

Another

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SCOOP!

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Realizing the revolutionary nature of the advent of COLOR on 16mm. film, *KODASCOPE LIBRARIES, INC.*, has contracted with *DUNNING OF HOLLYWOOD* (whose announcement appears on the opposite page) for the

Exclusive Production and Distribution

of

Full 400 ft. 16mm. Library Subjects in COLOR!

The added attraction which these new Kodascope Color Subjects will have for home audiences is incalculable. We have selected for first release two glowing, romantic, natural color subjects which will be universally liked, "ROMANY LOVE" and "MAUD MULLER." Scenes from these subjects will be like animated paintings on your home screen—beautiful stories, colorfully told. And remember—it is not necessary to add any accessory of any kind to your projector. *The color is in the film!*

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As announced last month, we are now prepared to furnish a limited service in Talking Films, as well as silent films in both 16mm. and 8mm. Send for catalogue of the type desired.

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Beautiful dramatization of Whittier's poem with its youthful glamour and reminiscent regret. Sumptuous settings in charming colors.

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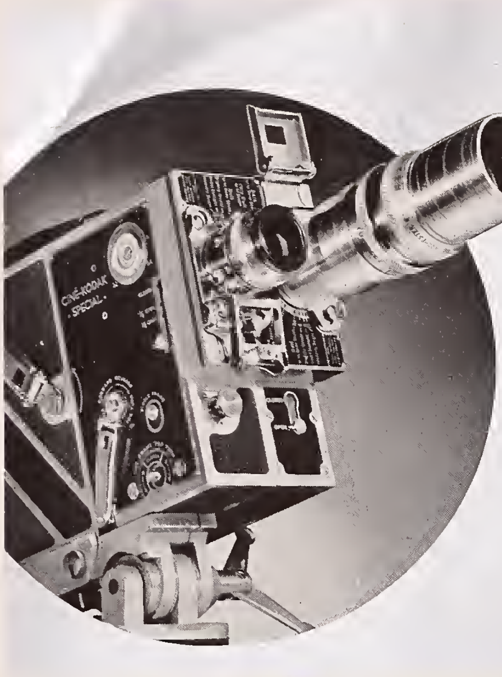

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brings you many facilities previously available only to Hollywood cameramen

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PROMINENT FEATURES—MANY EXCLUSIVE

Note the sensational features illustrated to the right—only a few of the many possessed by Ciné-Kodak Special. Others include the reflex finder which shows on a ground-glass screen the field of the taking lens—permits visual focusing with all lenses; variable speed control, from 8 to 64 frames per second when spring-motor driven; double lens turret, mounting any two of the six lenses available for the Special; interchangeable film chambers permitting instant switching from one type of film to another; long-running, spring-motor drive and one- and eight-frame shafts for hand cranking, the latter being used as well for winding film back for dissolves or multiple exposures; two film meters, one geared directly to the camera mechanism recording the amount of film run or rewound, the other attached to the film chamber showing the amount of unexposed film.

STANDARD MODEL, $375

Ciné-Kodak Special, with Kodak Anastigmat *f*.1.9 lens, double lens turret, one 100-foot film chamber, set of six masks—price, $375. Alteration for specific needs will be estimated. For complete details, write for the abundantly illustrated Ciné-Kodak Special Book.

LAP DISSOLVES

The variable shutter permits the making of fades, dissolves (illustrated), the recording of fast action in sharper images, and provides extra control of exposure under intensely brilliant light conditions.

SINGLE-FRAME ANIMATION

Besides the single-frame crank shaft, the Special has a single-frame release button connected to its spring motor, with either of which "wipe" titles (illustrated), animation, and other effects may be obtained.

MASK SHOTS

The Special's masks are merely slipped into a slot in front of the film. Two vertical and two horizontal half masks, and a circle and oval mask are supplied with the Special—other designs may be ordered.

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EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

OCTOBER, 1933

25c

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER—Century of Progress Bargains—Bass prices prove why most shrewd buyers send their orders here. Cine B *f*/1.9 lens with Kodacolor, fine condition, complete, $67.50; Peko 100 ft. spring driven camera, *f*/3.5 lens, with case, $12.75; DeVry Model 47, 100 ft. automatic cine, *f*/3.5 lens, $15.75; Kodascope C, motor driven, 400 ft. cap., $16.50; new Stewart-Warner sound on disc projector, turntable with sound proof cover, synchronizing device, with amplifier and speaker, brand new, list price, $375.00, complete at $169.50; over 100 brand new Pathe 400 ft. sound reels and discs, each $12.50; 95mm. Bausch & Lomb Tessar *f*/3.5 to fit Victor, B. & H. 70A, DeVry and Ensign, at $29.50; used DeVry Model B Projector, 400 ft. cap., motor driven, with case, $12.75; practically new latest model Rhamstine Batteryless Electrophot for movies or still, complete with case, $10.50. Bargaingram No. 211 is ready; eighteen pages teeming with value, 16mm. apparatus and supplies. Send for your copy. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SOUND ON SIXTEEN! Why discard your silent projector? We convert any make to SOUND ON FILM. Phone or write for demonstration. EARLE AND NEMNICH, 385 Hudson Ave., Brooklyn, N. Y. Triangle 5-9239.

■ BRAND NEW—Nationally advertised combination 16mm. movie camera and projector for $29.50 on our EASY PAYMENT PLAN. Write for literature and other BARGAINS! D. F. ELDER. Dept. M-3, Chelsea. Mass.

■ FILMO 70D-A. used very little, original price $285, recently inspected and O. K.'d by B. & H. factory; $175.00 complete. E. SULLIVAN, 3939 Flad Ave., St. Louis. Mo.

■ FOR QUICK SALE, R. C. A. Photophone, 16mm. sound on film projector. Used very little, perfect condition. $225.00. (Value $460.00.) BOX 162, MOVIE MAKERS.

■ PATHEX EXCLUSIVELY, 9.5mm. cameras. projectors, raw and exhibition film, Pathex accessories and supplies. WESTWOOD CINEMA STUDIOS, 1944 Ocean Ave., San Francisco, Calif.

■ SELL: Kodak BB *f*/1.9 lens, 3" *f*/4.5; DeVry 250 watt projector; 30x40 beaded screen; Thalhammer tilt tripod; splicer, rewind, titler, films. Complete $90.00. BOX 163, MOVIE MAKERS.

■ COMPLETE 16mm. Editing Outfits, $4.50; metal folding tripods, $1.95; Keystone Titlers, $3.49; used 16mm. toy projector, $1.95; used DeVry C motor projector, $35.00, with case. Liberal trade-in allowances on the new Victor sound on film projectors. Free 16mm. and 8mm. Bargain Lists. Films 35c up. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ LOWEST prices on all 16mm. equipment. Cine-Kodak Eight, $24.50; Kodascope Eight, $29.50. CINECRAFT COMPANY, 80 Boylston St., Boston. Mass.

■ 16MM. MOVIE film circulating library; hundreds of subjects—comedy, drama, educational, etc. Subscription entitles you to unlimited use; mail order membership, $5 for 12 months; local membership $3 for 12 months. Write for information CENTRAL CAMERA ASSOCIATED FILM LIBRARY, 230 S. Wabash Ave., Chicago.

■ FILMO Model 70A with Cooke *f*/3.5 lens and case, $59.50; Victor Model 10 F. H. projector, 500 w., $112.50; Ilex projection lens, $7.50; Kodacolor unit for Kodascope A projector, $9.50; 16mm. Stewart-Warner four speed camera, $21.00; Rhamstine new Electrophot, $18.50; old type, $12.50. Other specials—trade in your old equipment for new. Free membership, silent and sound library; free catalog. MOGULL BROS., 1942-1944 Boston Rd., New York City.

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■ 200 WATT DeVry projector, $17.50; Model B DeVry camera, $10.00; geared 35mm. professional tripod, $15.00. GUS. FLIDER. Arsenal Golf Club, Rock Island, Ill.

■ WONDERSIGN Magnetic Title Boards (two), absolutely brand new, for sale. You can have them fifty per cent off. PARRY FILM COMPANY, Pacific Palisades. Calif.

■ SIMPLEX FADING GLASS. Guaranteed to make the popular fade-in and fade-out effects, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ BELL & HOWELL cameras and projectors: 70-D Filmo, 1" *f*/3.5, 1" *f*/1.5 and 4" telephoto lenses, with case, perfect condition, $175.00; 70-DA Filmo, Cooke *f*/2.7 15mm. lens and case, new, $200.00; J-L projector and case, 400 watt, new, $190.00; 57-GG projector and case, 375 watt, like new, $125.00; Photometer, $9.00. Eastman Cine-Kodak 8, Model 20, *f*/3.5 lens and projector Model 60, deluxe, new, $72.00. 10 days' trial, money back. F. L. ACKLEY, 15 Pine St., Kingston, N. Y.

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■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY. Swampscott, Mass.

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■ 16MM. features. shorts, silent and sound. Projectors bought and sold, list, write. SENECA FILM COMPANY, 630 Ninth Ave., New York.

■ 16MM. religious features, *Brother Francis*, in 8 reels; *Cristus*, 7 reels, available through MONOPOLE FILM CORP.. 630 Ninth Ave., New York City.

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■ INTERESTED in films good condition of early or first pictures of bicycles, automobiles. historical events, etc. E. SULLIVAN. 3939 Flad Ave., St. Louis, Mo.

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■ EXCHANGE EXCLUSIVELY—An INTERESTING PICTURE BRINGS SATISFACTION and, backed with FINE PHOTOGRAPHY and PERFECT FILM STOCK, is a QUALITY FILM. WE HAVE NOTHING ELSE, as we accept nothing else in exchange. OUR PRICE is 25 cents per hundred feet, plus return charges. We positively DO NOT RENT OUR PICTURES and the reason is obvious; we do not think pictures running through hundreds of projectors would be in the condition of QUALITY FOR EXCHANGE. At least, NOT UP TO OUR STANDARD. Our 14 page CATALOGUE No. 25 now available. IF YOU ARE PARTICULAR, WE ASK YOUR PATRONAGE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn. N. Y.

■ FREE movie record to projector owners (mention make). Will exchange or buy 16mm. Features, Educationals. Comedies. Travelogues. QUALITY FILM LIBRARY, 143-19 Poplar Ave.. Flushing, N. Y.

TRADING OFFERS

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MISCELLANEOUS

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■ ANIMATIONS—Specialist in medical and other scientific subjects will plan and execute animation, ready for camera or including complete positive. Reasonable charges. K. K. BOSSE, 245 W. 55th St., New York, COlumbus 5-6974.

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Through continued arrangement with Educational Film Exchanges, Inc., we are pleased to offer over one hundred fifty short subjects of exceptional home entertainment value at a cost per reel of only 50c

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Waterbury
Curtis Art Co.

Bridgeport
Harvey & Lewis Co.

Philadelphia
MacCallum Stores
Williams, Brown & Earle

New York City
Abe Cohen's Camera Exchange
Davega, Inc.—Times Square

Brooklyn
Geo. J. McFadden, Inc.

Hempstead
Agnew's

Binghamton
A. S. Bump Co.

Buffalo
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Newark
Schaeffer Co.

Montclair
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East Orange
M. B. Ross, Inc.

Washington
Robbin's

Cleveland
Home Movies Co.

Toledo
Franklin Printing & Engraving Co.

Indianapolis
H. Lieber Co.

Chicago
Y. M. C. A. Motion Picture Bureau

Pittsburgh
Jos. Horne Co.

Reading
Alton G. Bowers

Lancaster
Darmstaetter's

Columbus
Don McAlister Camera Co.

St. Louis
Erker Bros.

Springfield
Camera Shop

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Akin & Bagshaw

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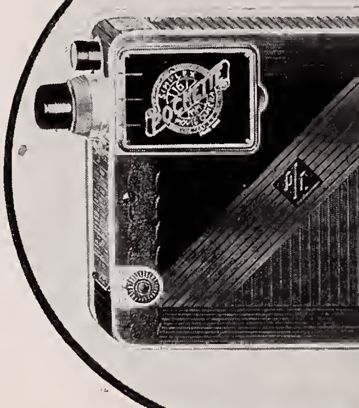

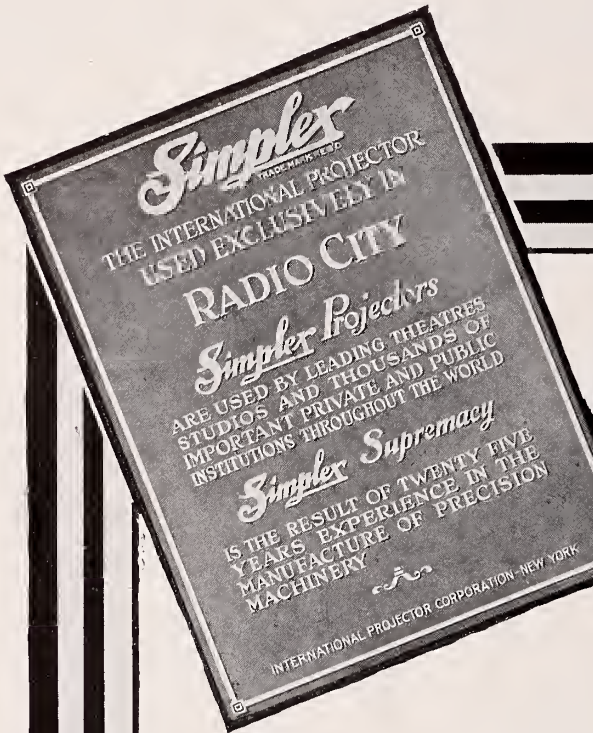

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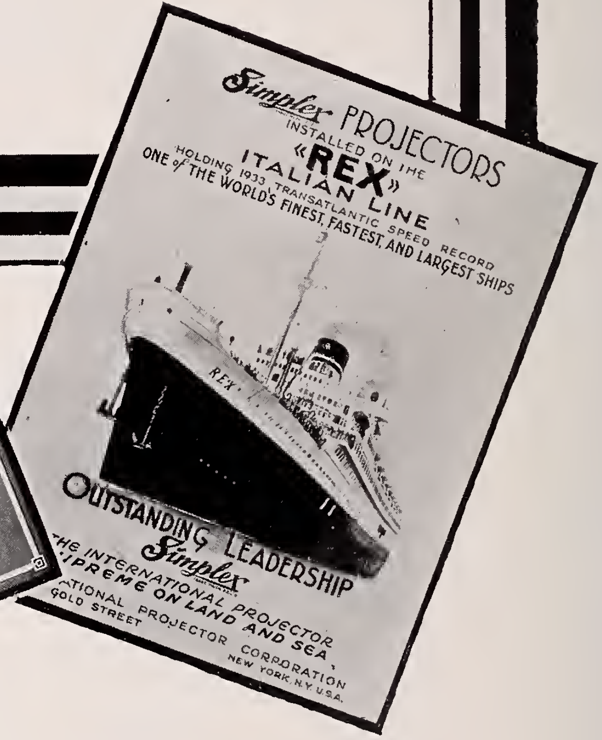

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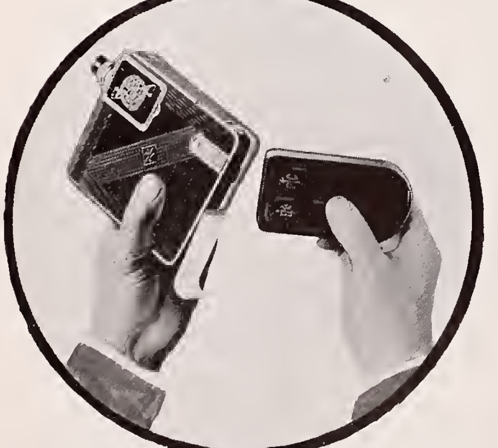

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

L. L. Richards, ACL

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Editor ARTHUR L. GALE

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At the Sign of the Camera

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A glimpse at next month's Movie Makers

The secret of how to capture the corn shocks standing out against the sky and the frost on the pumpkins is told in a seasonable article on filming Thanksgiving by Lynwood M. Chace, ACL. He covers not only the feast itself but the preparations for it as well. Those who plan to film the family festival will find a wealth of stimulating ideas, while those working on a fall scenic will discover some very helpful technical suggestions.

The scope and flexibility of the tools of amateur movie making recently have been greatly increased. These achievements, added to those of years of progress in the development of 16mm. equipment, now permit the amateur to obtain almost any cine effect that he may desire. How to use these effects intelligently is the subject of a timely article by Paul D. Hugon. He tells what purposes they serve and points out what audience reactions they produce.

Malcolm G. Jackson writes on simple editing methods, splicing and the care of film. He tells how to fashion an editing board that offers the maximum convenience for the least effort in construction and outlines other systems to facilitate handling film clips during editing.

A new solution to the problem of how to get attractive and natural baby pictures is offered by Colin S. Collins, who outlines a simple formula that anyone can follow and which is guaranteed to give good screen results. Suggestions for elementary plots for youngsters are included and the whole is written in a light and readable fashion.

A thorough discussion of cinemicrography is offered by Herbert C. McKay whose broad experience with the subject qualifies him to speak with authority. He covers the fundamental technique, outlines the equipment needed and tells in an exact, yet easily understandable, fashion how to manipulate the camera, the microscope and the beam splitter which connects them.

Theodore Huff, ACL, who has planned and filmed a number of clever photoplays, writes on the use of the spoken title in amateur movies. He presents a number of rules to serve as guides in writing spoken titles and gives definite information on how to edit them into the finished film so that they will be most convincing. Everyone who has seen several amateur photoplays has noted spoken titles that seem to come from nowhere. Mr. Huff has worked out a very satisfactory solution to this problem.

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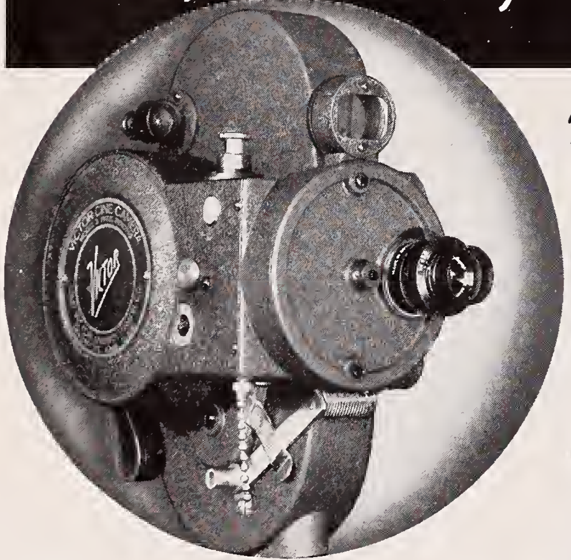

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Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., is well equipped to serve educational institutions with a complete list of films suited for visual instruction. The subjects include nature study, travel, popular science and sport analysis.

■ DUNNING PROCESS CO., Hollywood, Calif., continues to offer the 16mm. color films announced last month. These are *Hawaii's Lake of Fire* and *In the Blackfoot Country.*

■ EASTIN FEATURE FILMS, Galesburg, Ill., has library subjects ranging from one to ten reels each, of which *Tarzan of the Apes* is the outstanding release.

■ EASTMAN KODAK COMPANY, Rochester, N. Y., has a complete library of films for both 8mm. and 16mm. projectors. On request, an extensive list will be sent to those interested.

■ FREDERIC L. GERKE, New York City, this month inaugurates Pathasound library releases. The following 16mm. sound on film subjects are available: *Night Work*, involving an orphan asylum and true love; *Sea Goin' Sheiks,* a couple of sailors and their adventures in a harem; *Feline Fighters* and *Spills & Thrills,* Grantland Rice Sportlights; *Office Boy* and *Midnight,* Aesop's Fable Cartoons; *Two Minutes To Go,* one of the Knute Rockne Football Series.

■ GUY D. HASELTON, Hollywood, Calif., offers three new films, *Bears of Yosemite, Deer of Yosemite* and *Sequoia National Park*, as well as his outstanding *On the Waves at Waikiki.*

■ HOLLYWOOD FILM ENTERPRISES, INC., Hollywood, Calif., is ready to distribute a new series of American History dramas on 16mm. They are *With Daniel Boone Thru the Wilderness, With General Custer at the Little Big Horn, With Buffalo Bill on the U. P. Trail, With Davy Crockett at the Fall of the Alamo, With Sitting Bull at the Spirit Lake Massacre* and *With Kit Carson Over the Great Divide.* And, of course, there are Mickey Mouse cartoons on both 8mm. and 16mm.

■ HOME FILM LIBRARIES, New York City, opens the fall season with a complete supply of various comedies, travelogs and scenics. The Red Seal feature films include *The Chinese Parrot,* with Hobart Bosworth; *The White Tiger,* with Wallace Beery; *The Mounted Stranger,* with Hoot Gibson; *Lonesome,* with Glenn Tryon; *The Small Bachelor,* a P. G. Wodehouse story. The following sound on disc features also are available: *Spirit of Notre Dame, Frankenstein* and *Strictly Dishonorable.*

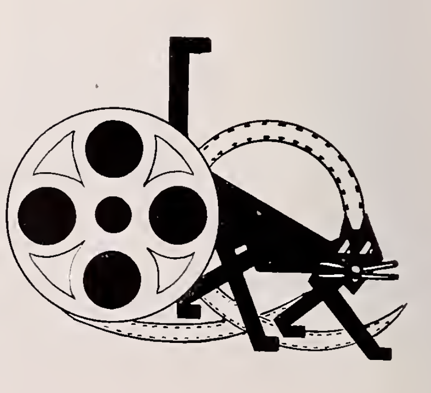
■ KODASCOPE LIBRARIES, INC., New York City, have two new comedies: *Just Neighbors,* featuring Harold Lloyd, Bebe Daniels and Snub Pollard, and *Mr. Wife,* featuring Neal Burns and Jack Duffy. Another film, *Monsters of the Deep,* is a thrilling record of deep sea fishing off the coast of Mexico, climaxed by a giant ray being harpooned.

■ J. NAVILIO, Brooklyn, N. Y. offers sound on disc features varying from eight to ten reels each. They include *This Thing Called Love, Her Man, Sophomore, The Night Club* and *The Iron Man.*

■ PARRY FILM CO., Los Angeles, Calif., continues to offer films of the Century of Progress Exposition. A general 400 ft. reel is available as well as 100 ft. reels of special glimpses of the Fair.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, will be glad to send on request a list of his superscenics. They include *St. Augustine and Bok Tower, Through the 1000 Islands* and *Heart of the Adirondacks,* 100 ft. each.

■ The following companies also have films for rent or sale: Apex Films, Inc., Harry's Camera Shop, Mogull Bros. and Willoughbys, all of New York City, and Buddy's Camera and Novelty Shop, in Brooklyn, N. Y.



Ten best

FOR all that we may plan—and plan never so wisely—the best things in life often come from casual beginnings and tentative offerings that are thrown before the feet of the god of Circumstance. That this is true is, at once, the despair of the meticulous and the consolation of the haphazard. Things work themselves out apparently according to some inner plan of their own that has little to do with human direction.

In 1930, the staff of MOVIE MAKERS, having read of the "Ten Best This" and the "Ten Best That" and having been buried under the decisions of juries passing upon the magical ten most excellent of anything from endurance dancers to Great American Novels, came to the conclusion that there was no reason why there should not be selected the ten best amateur movies of the year. Since juries passing on other tens were in the midst of vivid arguments in the press and elsewhere to defend their choices and eliminations, the staff of this magazine felt that true kindness would call for the absence of a formal jury and a safe anonymity for the pickers of the cine ten. For that reason, it was announced, after the first choice had been made—without any previous drum beating or horn blowing—that the magazine's staff would do the judging and that there would be no rules. It was felt that the amateur movie world might be interested or it might be profoundly untouched and that, in either event, nobody's feelings would be hurt because nobody would have been urged to compete.

Following the inward perverseness of the rule of casualness, this informal listing became very quickly a definite honor for amateur cine workers. Since 1930, the annual listing in December MOVIE MAKERS has occasioned more and more discussion, before and after the event. It is quite clear that a chance decision has created something that has become a kind of Golden Fleece of amateur movies. Special leaders are awarded each year to those who place or who receive honorable mention. We like to feel that, while this is due, in great part, to the fact that it just happened, some little part of the credit may be given to the complete simplicity and sincerity of the listing.

Since the 1933 selections must all be made before November 1, it is not inappropriate to make clear that every film coming to the Amateur Cinema League for review, whether from League members or not, is automatically considered for the Ten Best of the Year and that the staff follows no rules in making the choices. The League sees more completed amateur films than any other agency and the staff of this magazine is more critical—because of the quantity of films seen—than almost any group of reviewers of amateur cine efforts. The honor of being one of the Ten Best or of the Honorable Mentions is an honor that a film must win over real obstacles and, more than that, in pretty complete ignorance of what those obstacles are.

The 1933 staff judges are about to make their decisions and, if for no other reason than to increase the quantity and thus set up higher hurdles, send out a last call. Will you be game to risk your films before this critical jury?

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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MOVIE
MAKERS

This business of continuity

D. C. McGIEHAN, ACL

WE proud possessors of amateur movie cameras have heard the word, "continuity," shouted from the housetops. Some of us know what it's all about, others do not. It is an established fact, however, that a motion picture as an entity is enlightening, interesting, convincing or amusing in direct proportion to the perfection of its continuity.

Now, what is continuity? No less an authority than Webster's Collegiate Dictionary defines it as the "quality or state of being continuous." Not very helpful; but it goes on to explain "continuous" as "without break, cessation or interruption." Now we have a clue! Evidently a motion picture having perfect continuity flows on "without break, cessation or interruption." Assuming that we have a good projector and good splices in the film, the picture is sure to do this *physically* but it must do it *mentally*, as well. By the arrangement of individual scenes or pictures making up a film, it must cause the separate ideas or thoughts to flow smoothly along in logical sequence in the minds of an audience. Here we have another clue. The picture must, in homely words, tell a story—a continuous or complete story formed by piecing together little separate stories.

If, then, we take several pictures, each describing a situation, which are related to one another or can be related through a word description between (subtitle), we have a series of related events. If we further connect them on a basis of time, such as putting the one first which normally occurs first, we introduce in the viewer's mind a series of related ideas flowing along "without break, cessation or interruption" and in a logical sequence. Such reasoning may be like entering through the back door but it gets us there. We find that a concise definition of continuity as applied to a motion picture may be stated as follows: *"Continuity is that quality achieved by a choice and arrangement of separate pictures, scenes and subtitles so that they will induce in the minds of an audience a series of related ideas flowing into each other and following each other in logical sequence."*

Possibly the simplest degree of continuity is that secured by arranging still pictures in a photograph album. Suppose we have a group of vacation snapshots to arrange. If we stick them in merely according to size or subject, the only relation existing between them is that they were taken on the same trip. Now, if we happened to choose a picture of our family in the car just before starting and put that in first, placed next to it a snap of the roadside lunch on the way, still further on, one of the hotel or destination, then let those be followed by others which describe chronologically our activities throughout the vacation, we would find, upon viewing the arrangement, that we have told a story. However, it is a rather staccato story; there are, after all, physical and mental blanks between the photographs. A question arises in the viewer's mind as to what happened between the time this picture was taken and the next one. These breaks may be joined somewhat by writing little captions either below or between the pictures, which captions virtually would be subtitles. This is also the type of continuity that we have in the familiar comic strip.

In a motion picture, the separate images or frames are already joined for us, both physically and mentally, each time an action or movement is portrayed, so we need not be concerned about that part of it. We are dealing now with units of scenes, each scene being complete in itself. The problem is to have the several scenes related closely enough to tell a smoothly running story or to avoid gaps. Regardless of what those scenes may be (they may be as far remote from each other as a picture of the Eiffel Tower and one of the new son and heir eating his breakfast), they still can be related by a subtitle: *Upon returning from our trip to Paris, we found the children healthy.* This, of course, gives us a degree of relationship, even if rather forced. But, in striving for motion picture continuity, we must remember that we are dealing primarily in pictures, and that the fewer subtitles there are the purer will be our picture from cinematic and artistic viewpoints.

Thus, if we wish to tell a story through motion pictures, whether it be the story of a hunting trip or a regular photoplay, we should have a *plan*. It is not absolutely necessary to write this plan on paper beforehand, although it is advisable and saves uncertainty. If we do prepare such a pre filming continuity, we know exactly what scenes we want to get and we can take them at our convenience, to be assembled later in their proper sequence. The only catch here is that circumstances, light condition or a hundred other things may prevent taking planned scenes. Hence, some people prefer to start with a general idea of the story that they want to tell, to shoot scenes in more or less a hit and miss fashion and to leave the continuity to be developed when they reach the editing stage. This system may work well enough on a vacation picture or scenic, for the point of final importance is to have a general idea in mind before shooting. However, some written notation almost always makes it easier to hold to the plan. Whether the specific continuity be planned before or after taking, we should take enough scenes contributing to each major subject, so that we may reject those scenes which make for too much titling, and yet have sufficient to tell our story.

Now, assuming that all our scenes are germane to the subject and assuming that we can arrange them in logical sequence, we must look at the slowly

[Continued on page 426]

Clipper explodes

ROBERT COLES, ACL

A dialog over the splicer, revealing a new editing plan

Charles DuBois Hodges, ACL

It is easiest to pick scenes for a conclusion first

THE screen flickered, went dark and, with a click, the lights snapped on. Mr. Clipper grinned as he turned to his youthful friend and said, "How did you like the tennis shots?" The other member of the party, Mr. Dubb, burst out, "You know, Mr. Clipper, your pictures are awfully interesting. Somehow all of them seem to have that professional touch—I don't know why it is, but they are interesting from the very beginning to the end."

"Yes," answered Mr. Clipper, "but you know that wasn't always the case. Even the films which you take, after a comparatively short experience with the movie camera, are quite as good photographically. The real difference between your pictures and mine is in the editing—in the work before you shoot and, even more, in the final job on the editing block."

"Oh! You know I have read lots of articles about cutting but somehow they don't seem to apply to my pictures. I feel sure that if I could have the privilege of your criticism and even, if you could spare the time, your actual help in editing some of my recent films, it would help tremendously!"

Mr. Clipper smiled again. "I'd be glad to help you. You know, however, that you can learn a very great deal by studying films which you see. For instance, take this last reel of the Tilden-Richards match. Originally that was 250 feet in length and it has been cut down to only 150. Before, it was uninteresting, jumpy and very hard to follow—now it flows smoothly."

"But that was easy because you had only about ten plays and you were lucky enough to get some really difficult strokes."

"On the contrary, when I received the film back from the processing station, the part of it devoted to the actual playing of the match comprised some 200 feet and there were thirty plays. I ran them slowly on the projector and took notes on each play. I wrote them on three by five cards and in a diagram noted which player was in the foreground and which in back. (For although all the scenes were filmed from the sunward side, the players change courts frequently during the match.) I also made brief notations about whether the scene was a long shot, closeup or medium shot. Finally, I drew a brief diagram to show the course of the ball during the play. This sounds rather complicated but really it is very simple and I did it while the projector was running slowly.

"Just a word which applies to all editing: when reviewing scenes before cutting, make notations of those which, for some reason, are desirable for the beginning or the ending of a sequence or are outstanding and therefore should be held for other preferred positions.

"After I had finished writing the cards, they were grouped first according to the player in the foreground; for example, all pictures with Tilden facing the camera were put together. Next, they were grouped according to the play. For instance, starting with a service, the ball is volleyed once and then driven out of the court. This is too short and a series of scenes of this type of play is very uninteresting to watch. Therefore, I cut the film at the point where the ball was being returned by the player who drove it out. I then inserted it into a sequence of another play at approximately the same point where the same player returned the ball fairly to the other court. In this way, the series was built up and it was possible to work in all the difficult strokes which I obtained during the afternoon's filming.

"At first I was very much afraid that it would be evident that a number of difficult plays were being forced into a continuity but I soon found that the artifice was almost impossible to detect, particularly when the most obvious breaks were disguised by the introduction of closeups of the individual players in shots where the position in the court was suitable or not evident. I also fitted in a number of scenes taken in slow motion and found that I could splice them in according to the position of the player and without any worry about change of pace; they fitted perfectly. I didn't believe that this would work, but the audience always seemed to assume that the change to slow motion was part of the scheme of the picture.

"Of course, in order to fix the setting and work up interest in the event, the pictures of the game are preceded by shots of the stadium and of the crowds entering it. In making scenes of this character, remember that closeups of people doing things are always of human interest. The final handshake over the net is something that can be anticipated and it makes a natural conclusion for the picture."

"That is very interesting," said Mr. Dubb, "but right now I have a reel that won't be so easy to edit because it has no definite action. It is my film of Bushkill waterfalls and is just a lot of random shots taken from as many angles as I could get."

"Why not run over and get the film? We could go over it now and perhaps I can give you some suggestions."

Fifteen minutes later the projector again was humming and shot after shot flashed on and off until the end of the film.

"You see how ragged it is," said [Continued on page 425]

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Evening glow ■ Most interesting and striking lighting effects can be filmed just before sunset when shadows are very long and the sunlight is low in actinic value. Of course, considerable increase in exposure is necessary, but with supersensitive film this presents no problem. A viewpoint must be chosen so that the very dark shadows will not make an ugly composition. The peculiar quality of the lighting is difficult to describe, but the illustration shows the effect quite clearly. It is of little advantage to use a filter, and it would mean a larger diaphragm opening which might make it difficult to obtain the proper exposure. When choosing a scene to capture this eerie light quality, if possible select one in which there are surfaces that will reflect the light as do the oil tanks in the illustration. Subtle effects such as this add charm and distinction to a scenic reel.

Editing light ■ One of the problems connected with the important task of editing is arranging a source of light whereby the film can be examined easily. If the movie maker does not own one of the various viewing devices now on the market, he may make a very satisfactory substitute from one of the small wall lights which operate on flashlight batteries. They are usually flat and small and may be laid on the table between the rewind spindles so that the film passes over the light. If desired, a hole the size of a sixteen millimeter frame could be cut in the top of a light cardboard box and the box placed over the lamp. This will make the viewing easier and prevent extraneous light from interfering with observing the picture.—*Robert G. Evans, ACL.*

Background treatment ■ When photographs are used for title backgrounds, it is necessary for them to be fairly dark in order that they will not detract from the wording of the title itself. To do this, the print should be darkened in some manner, the obvious method being to print it that way. If, however, the movie maker does not do his own photo finishing, other means of treating the picture will be helpful. A fifteen cent atomizer, such as artists use, a bottle of black drawing ink and a small bottle of "fixatif" (procurable from an art store) will provide the materials. The ink and "fixatif" should be mixed in proportion of one part ink to three parts "fixatif." When sprayed on the surface of the picture, it has the effect of darkening and diffusing the background. This method makes it possible to darken only the portion of the photograph to be covered by the letters.—*W. T. McCarthy.*

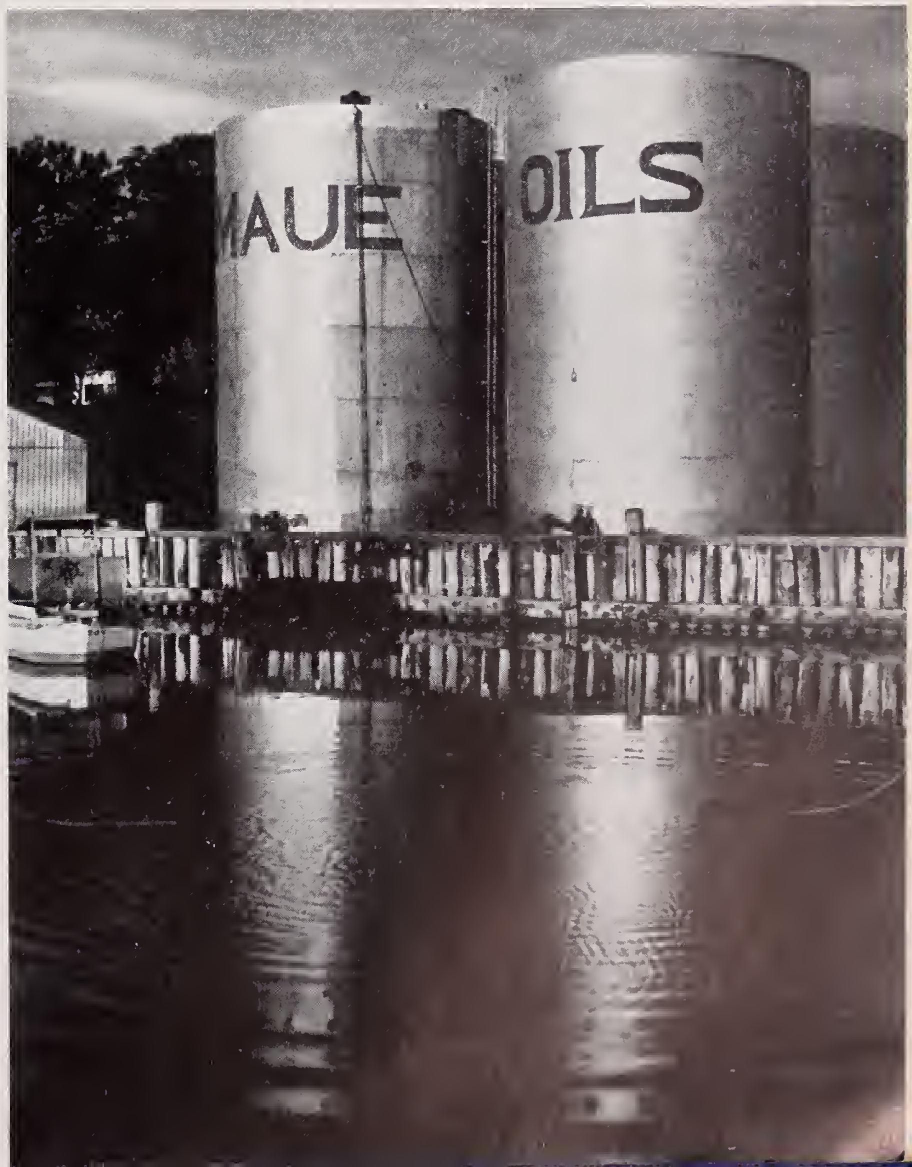
Editing hints ■ Small pieces of white cellulose tape make convenient markers with which to indicate places in a reel where cuts are to be made or titles inserted. The tape should be put on the shiny side of the film and an ordinary pen used for writing. The section of tape will be visible on the screen when the film is projected, yet it can be peeled off without damage to the picture. Many amateurs find editing much easier if, before cutting, notations are made by some system such as this. ■ A small wooden spool in which a square hole has been cut to fit over a rewind spindle will be found useful in winding up short lengths of film in coils while editing. The spools should be about an inch in diameter and have a thin slit cut on the surface in which to catch the end of the film. If the film is not wound too tightly it will slip off the spool easily and may be stored in pill boxes, or the roll may be kept intact by fastening it with paper clips or cellulose tape.

Hallowe'en doings ■ One of the features of the movie maker's Hallowe'en party should be a reel of tricks and "spooky" effects. The guests who are not familiar with movie making will be amazed and delighted when they see the shadowy forms of ghosts moving about on the screen. Double exposure will do it. After taking a normal scene, rewind the film and then photograph the ghost (somewhat underexposed) as he walks about the room. A Photoflood lamp in a Jack o' lantern filmed in a darkened room will give a screen effect fearsome enough for many young party goers. The simple trick of stopping the camera during action and removing or adding subjects to the scene offers an opportunity for all sorts of witch's magic. Chairs and other objects can be made to move about the room with no apparent means of locomotion simply by stopping the camera every two or three frames and moving the object. A scene of a thirsty "apple bobber" drinking an entire tub of water ought to amaze anybody. Take a position close enough to the tub so that one side will not be in the scene. Turn the camera upside down and run a few inches of the actor with his head down in the empty tub. Somebody on the side of the tub not included in the scene can pour in water slowly. If the actor raises his head as the water level rises and pretends to be drinking, when the scene is spliced in right side up, it will depict the thirsty guest drinking

[Continued on page 430]

Eerie light effects just before sunset are worth filming

Muller-Bradley



Weaving a magic carpet

EPES W. SARGENT, ACL

The formula needs no magic—only careful planning

WHENEVER a product or commodity becomes outstanding, there arise hordes of inquirers to ask the why and wherefore. They want to know the inner secret of this excellence, and it does no good to tell them that in practically every instance the answer is intelligence coupled with hard work. That is too simple and yet it is the truth, particularly if the stress be laid on the intelligence.

Many amateur movie makers are interested in the quality of the series of professional travel and scenic short subjects released by Fox under the title *Magic Carpet of Movietone.* They have noted how similar in subject matter these pictures are to the average amateur travel films and they have demanded the secret of their smoothness and interest holding power. Louis de Rochemont, who is master of the looms on which the enchanted fabric is woven, courteously contributes the suggestions which, in combination, form the charm of this travel series.

Most important of all, in Mr. de Rochemont's analysis, is the value of the unusual. It is here, he thinks, that many movie makers fail. They waste their film on subjects which may be purchased on post cards for a couple of pennies or may be obtained in a superior form from photographic print stores. This, he feels, is a wasteful duplication of effort.

The amateur cameraman in London, for example, may expose most of his footage on Westminster, the Tower, Buckingham Palace, the Cenotaph and similar bromides. He comes back with what every other traveler is bringing back. He is adding nothing to the entertainment or information of the spectator.

In the *Magic Carpet* series, Mr. de Rochemont avoids or reduces to a minimum the time tried shots. He works away from these to the more intimate, less well known and therefore more engrossing phases of life. If he must show Westminster, he has his staff seek, through new angles or light effects, a view as far as possible from the post card Uncle John sent home last year. Then he goes on to the costers, the street life, the India

Magic Carpet of Movietone

Docks and other places of which most people have read much but have seen little or nothing. Therefore, secret number one properly reads: *Do not waste your footage on post card subjects.*

Another highly important factor in the success of the *Magic Carpet* feature, Mr. de Rochemont thinks, is the absolute and unvarying naturalness of the living subjects. Instead of following the usual technique he goes to the other extreme. He does not introduce persons who ostentatiously enter a scene obviously to animate it, who self consciously point and gesture while affecting a deep ignorance of the whereabouts of the cameraman. As far as possible the human subjects are kept in ignorance of the camera, therefore they are acting naturally because they are not acting at all.

To achieve this result many subterfuges are resorted to. The most obvious is the camera masked in a truck. In a recent release there was shown an 800 foot subject of Broadway—and Broadway knew nothing about it when it was made. People went along the street without turning to face the camera. No small boys made impudent gestures toward a future audience. Broadway just went on about its business, blissfully ignorant of the camera, and the latter registered about the best Broadway film to date. The camera was in a cab with scrim over the windows. Holes in the scrim permitted the pictures to be shot. Later the sound camion went over the route, getting plenty of attention which was not recorded on the film already going through the laboratory.

It is Mr. de Rochemont's contention—and he seems to have proved his point—that secret number two should read: *Never make a travel or scenic picture with posed or rehearsed action.*

Next in point of importance seems to be variety. In the Broadway release already referred to, there were upward of 200 clips, some of them as brief as four feet (the equivalent of less than two feet in 16mm.). This, of course, is the exception and not the rule. These short clips served to give an accelerated tempo. However, in all the *Magic Carpet* releases there will be found one or more rapid successions of scenes, and no clip is permitted to remain on the screen sufficiently long to become tiresome. This selection is possible because ample footage has been taken. Few of the *Magic Carpets* run the full 35mm. reel length. They are more likely to be 800 or 900 feet than the permissible 1,000. Yet the average footage turned in on any subject runs between 4,000 and 5,000 feet.

That would seem to make secret number three read: *Take plenty of footage but do not use it all.* That may be tough advice for the beginner who feels that film, or at any rate his film, is good to the last inch, but it is part of this technique. Of course, the amateur movie maker could not be expected to discard as large a proportion. However, he should take at least twenty five percent more footage than he plans to use in the completed film.

So the *Magic Carpet* formula works out: Take the unusual shots, in ample footage and with the least possible awareness of the subjects, and then select from the assembly only the best.

There are four crews working constantly under Mr. de Rochemont. Each crew consists of a cameraman and sound man with such aides as they may require. This number varies with the country. More helpers are required in China than in England. In the latter, a couple of handy men are ample, but in China you cannot ask the Number One boy to do the Number Two boy's chores. Each outfit carries a sound camion, a standard camera and a hand camera, which differs little from the 16mm. cameras save that it uses 35mm. film. The hand camera is useful in obtaining shots where the elaborate setup is impractical. It may be used openly or camouflaged in a market basket, a suit case or three bottles of 3.2 from the delicatessen. Within a limited area the sound may be recorded at the same time. Sometimes it is recorded later. sometimes it is added from the comprehensive library of film sounds in the home laboratory or music may take the place of sound. If it is music, standard compositions may be used or a special number written, even though this may delay the completion of the release by a week or two. Some of the best of the series are synchronized with music, and subtitles take the place of spoken comment. In most cases the best effects are independent of the sound and for that reason these films afford very fine studies for the 16mm. silent worker.

Freighted barks of the East tell the romance of Zanzibar

Although the technique involved does not rate as one of the secrets of their success, a study of the filter work of these releases will profit most movie makers. Very few shots are over corrected, but a generous use of filters is made—on action subjects as well as on the more static scenes.

The crews work on instructions from the home office, a campaign being mapped out for a year or two in advance so that the outfit may be moved in accord with the seasons. If more than a single topic is to be made in one country, all may be made concurrently but each is worked from its own definite scenario or layout. These are definite but not inflexible. The cameramen understand that they are at liberty to add whatever bit of local color they can obtain. Frequently a shot of a man lighting his pipe or a native woman jabbering with a fruit vender about the quality of his oranges will yield a priceless touch of local color. The cameramen have been selected for their judgment as well as for their technical ability. They must be their own directors, so a higher degree of artistic appreciation is called for than on the Hollywood lots. Some of the *Magic Carpet* men have been in the work since its inception. Most of them date back into the silent newsreel days.

Negative is shipped back to the home office as rapidly as possible. Each shipment is accompanied by what might be termed a scenario invoice. This describes in detail the sequences in each roll, a "roll" usually being the contents of one film can.

When it is all in, Mr. de Rochemont, who laid out the original script, sits down and builds up from memory a roughly outlined script. Then he has the assembled film run off, notes the additions made and from the footage selects that portion to be retained for the release, building for originality, variety and pictorial value. What is discarded goes into the library. Sometimes a bit may be given to the dramatic producers for local color in a foreign story. Sometimes a compilation may be made. One of the most highly artistic of the recent *Carpet* releases, *Fires of Vulcan*, was built in part from these clips. Probably trade reviewers have written more "raves" over this brief bit than have been accorded any recent short. Yet it was put together mostly with film cement and artistic appreciation. It is a grouping of volcano pictures, embodying practically all the vent holes of our earth's internal disturbance.

It would not have paid to have sent one man out to cover the earth's surface in this quest, but from time to time the material had been picked up until there was sufficient accumulation to give variety, authority and pictorial value to the subject. Amateurs could obtain the same relative effect were they willing to wait for a sufficient accumulation instead of running each shot ragged within six months of its making.

Add just one more secret to your notebook. The *Magic Carpet* is not the result of a long continued series of lucky breaks. It is the result of careful planning, of far seeing preparation, exact objective and adroit utilization of unique angles and viewpoints. Most of these are obtained through ingenuity. For instance. a picture was desired shooting straight down on a roadway. The cameraman had none of the ingenious mechanism available in Hollywood. There was no time to build. So he hired a repair tower from the electric light company, one of those trucks which have a sort of bridge on which the men work at repairs. It was just as effective as a camera crane.

Many times when the gaping curious gather about the truck and try to stare the camera out of countenance, a truck driver takes the hand camera and goes up the street, followed by the mob. While the crowd watches him perform without an inch of film in the camera, the real crew is getting the desired shot in absolute privacy.

Cy LaTour

Try a study of the lithe grace of a bird dog on point

REXFORD W. BARTON, ACL

Cine hunting

A hunter's guide on stalking for the movie screen

OLD Jed McKnight, hunter, trapper and temperamental guide, pulled a cloud of blue fragrance from the stem of his stubby brier, looked at the magnificent moose head that hung above the cabin fireplace and shook his head reflectively.

"The trouble with huntin'," opined Jed, "is the fun's all over jest as soon as you have pulled the trigger of your gun."

Jed's complaint need not be echoed today by the hunter who has the wit to carry with him an intelligently chosen movie outfit. With suitable equipment and the desire to have the fun continue after he "pulls the trigger," there is no reason why he may not bag his trophy and make a film of the hunt to boot.

There are two essentials for the hunter cameraman to consider in selecting his photographic equipment—weight and utility. The ordinary 16mm. cine camera is not heavy, yet unnecessary ounces on the pack end of a tump line are to be avoided. Then, too, a camera in the duffel bag is about as useful as though it were resting in a safe deposit box. So, the ideal camera for the hunting trip is one of small bulk and little weight, a camera that may be hung at the belt or stowed in a convenient and readily accessible pocket. There are many types of cameras that meet these requirements, including those using 8mm. film.

Since hunting is most successful just after dawn or just before dusk, the chances are that the best picture opportunities will present themselves when light conditions are bad. The only possible way of overcoming these conditions is to use supersensitive film with a lens of wide aperture, such as an *f*/2.5 or, preferably, an *f*/1.9. An *f*/2.5 lens admits twice as much light to the film as the normal *f*/3.5 lens and an *f*/1.9 aperture admits nearly twice as much light as an *f*/2.5. Therefore, it's a matter of simple, two times two arithmetic to see that an *f*/1.9 lens will take pictures in four times as weak light as will an *f*/3.5 lens, and if supersensitive film is used the speed of the combination again is doubled. The hunter cameraman had best equip himself with the widest aperture one inch lens on his accessory shelf.

Secondary lens equipment, while not essential, frequently brings home the prize shots of the film, closeups of the living quarry. Except under the most unusual circumstances, portraits of living wild animals must be made with telephoto lenses. With an eye to keeping down weight, one telephoto will suffice. It should not be shorter than three inch focal length, for rarely is the cameraman near enough to his subject to get a closeup with a shorter lens. A four and three quarter inch lens is probably the most satisfactory if only one telephoto is carried. The longer focal lengths give too great magnifications for all around use in hunting. A 1x, 2x or 3x yellow filter will aid in obtaining good telephoto shots.

Some able movie makers will hesitate at the mention of telephoto lenses on a hunting expedition, for they foresee the necessity of carrying a tripod if the long distance shots are to be kept from dancing across the length and breadth of the screen. But, thanks to various single leg camera supports, this difficulty largely can be overcome. Some of these supports are used from the belt, others from a socket supported by a neck strap and one manufacturer makes a cane with a tripod screw on the handle. The length of these unipods can be adjusted so that the camera finder is at eye level and the outfit is sufficiently steady to take the dance out of telephoto shots. Some devices may be rigged to hang as comfortably from the belt as a bayonet, for instance. They are ideal for outdoor work where it is desirable to eliminate heavier equipment. An unusual and very effective camera support for bird hunters may be built by mounting a small camera on an old gun stock. Although bulky, this device is extremely helpful in taking steady shots of birds in flight.

The question of what amount of film to carry and what should be the proportion of regular film to supersensitive panchromatic is one that only the individual hunter can decide. However, it is implied that in a good camping and hunting film more than half of the shots will be made under good light conditions. Scenes of the departure into the "unknown," the laden guide canoe, the portage, the trek along blazed trails, the camp site and the incidents of camp life all supply the "build up" for the climactic scenes of the hunt, the wary game and finally the kill. Probably one roll of supersensitive to two rolls of regular will be about the right proportion. Take more fast film if night scenes are planned.

Guessing about exposure seldom gets good pic-

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Dartmouth goes visiting

SIDNEY C. HAYWARD, ACL

Creating a 16mm. newsreel service for college alumni

NOT many years ago, if a university, school or college desired to provide some means of keeping graduates in touch with current campus activities without the expense of sending representatives to serve as speakers at luncheons and meetings, lantern slides were the best solution of the problem. These have been antiquated for some time and today their logical successor seems to be movies.

Over a period of five years, Dartmouth College gradually has developed a regular system of 16mm. movie releases to alumni clubs and associations scattered throughout the world. In beginning and in expanding this service, Dartmouth encountered and overcame several problems. Any college or educational institution planning an alumni movie system will meet similar difficulties and Dartmouth's solutions to them may be helpful.

Naturally, the first question was that of expense. The cost of movies looms large in any budget for the development of alumni interest. I can say with assurance that a movie service for alumni cannot he made entirely self supporting although it can, and should, be partially so. Second is the problem of equipment. Here again there must be funds, not in any great amount but enough to cover the purchase of camera, lenses, tripod, projector, screen, splicing equipment and minor accessories. Third, something is needed in the way of a workshop for the movie headquarters. Fourth, there comes the question of technical assistance. I have found the use of paid assistants from among students to be an entirely feasible scheme. Fifth is securing adequate alumni support. In the case of Dartmouth, this was not difficult to enlist.

There may he other problems according to a given institution's particular needs, but the above list covers those with which we all are confronted. For some of these, Dartmouth worked out an immediate solution and in other cases experience suggested variations.

In answer to the question of expense, an ideal arrangement would be to have about seventy five percent of the movie program subsidized either by the college or by some one or more individuals who are particularly interested. In the absence of such an ideal state of affairs, my advice is to collect as much as alumni clubs and individual alumni are able to pay for rentals of films through the year, asking the college to make up the deficit. With an ambitious program the loss might run to as much as $500 in a year. With a more modest start it could be cut in half. The first year well might be an experimental one with the whole program subject to retrenchment or enlargement as might be indicated when the results are reviewed.

The necessity of buying equipment often prevents a college from undertaking an alumni film program, whereas if that difficulty could be hurdled, regular releases could be handled fairly easily. If that is the case, I suggest that the faculty, resident alumni and undergraduates be canvassed to see if it is possible to borrow the essentials needed. A camera, projector and the few other necessary items of equipment can be found in almost any town or city of the country. The good work for which they are desired would encourage any owner to lend them either without charge or at a small rental fee. If about $400 is available for the purchase of a full outfit, my advice is to consult with the technical department of the Amateur Cinema League and, with its aid, to secure the most suitable outfit for your particular needs. Dartmouth uses a turret model camera with an assortment of lenses ranging from an *f*/.99 to a six inch telephoto. A camera offering varying speeds and quickly adjustable lens changes is very desirable, particularly if, as is very likely, athletic events will be covered in the college releases.

There should be little difficulty in finding a small room to serve as the movie workshop, where those in charge of filming would not be interrupted during viewing, editing and preparing titles. The room is needed, too, for storage of fresh and exposed film, equipment and as a headquarters for the distribution to alumni.

If those in charge of the new movie program succeed in borrowing equipment, they undoubtedly will be greatly aided by the movie makers from whom the camera and accessories are secured. In any case, the mastery of the camera is not at all difficult. Following simple directions will bring good results, and a little study and experimenting will produce even better films. The use of student assistants is mentioned because more often than not

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Any college could plan a series of seasonal releases

Publishers'

Courtesy Dartmouth College

Cine goals

A. RUSSELL TUTHILL

Carefully select the plays to get a real football film

THE production of a really good football film is by no means the easiest task the amateur movie maker can set for himself. In photographing most home movie subjects, we can allow ourselves a little time in arranging camera angles or lighting effects and in most cases we can direct the action desired. At the football stadium, however, we are merely spectators and it is up to us to avail ourselves of every possible opportunity to capture effective scenes.

It is quite necessary in making a celluloid record of any gridiron struggle that we do a certain amount of careful planning before we reach the playing field. In the first place, it might be well to decide in advance how much film we intend to use, since it will be desirable to divide the total footage so that about two thirds will be of the game itself, the remaining third being devoted to "atmospheric" scenes. This latter section, by the way, will be a deciding factor in the ultimate success of the film from the standpoint of entertainment. A picture composed entirely of football plays smacks too much of newsreel technique and is monotonous to watch unless the plays are continuously spectacular.

One may begin filming the atmospheric shots either at home or at the stadium. At home, one might take a scene of a friend or member of the family in the act of reading a newspaper. The actor suddenly would register excitement and call the rest of the family to see a certain item, which in a closeup over his shoulder is shown to be an announcement of the day's game; these scenes may be followed by shots of the preparation for departure. The next scene, which would be the first one if we choose to start filming on arrival at the stadium, would consist of a general exterior view of the playing arena to be followed with closer views of cars arriving and spectators obtaining their tickets and crowding through the big gates.

It will be very advantageous to obtain seats close to the center of the field, about half way up and, most important of all, with the sun at the back of the cameraman. This last is very desirable because it will avoid the necessity of shading the lens when the sun is low later in the day.

How cine amateurs can pile up scores in big game films

A steady panorama of the stadium interior would be the next logical scene, and then would come scenes of spectators settling themselves comfortably. Shots of the bands and rooting sections would follow.

The lens equipment probably will be the first technical consideration. While admitting the advantage of long range telephotos in securing closeups of the players in action, it must be remembered that they necessitate using a tripod which is likely to be cumbersome. Some will solve this problem by substituting a unipod or belt camera support for the conventional tripod. (Certainly some method of steadying the camera is invaluable in getting good screen results whether a telephoto lens is used or not.) However, in the bleachers the cameraman is likely to be joggled by enthusiastic rooters and it would be difficult to center a long range telephoto on the action. Hence, it is probably better to use a two inch or possibly a three inch lens which, with a reasonable degree of care and practice, may be held on the scene quite steadily. Even with these telephoto lenses, some type of camera support is desirable. It should not be assumed, however, that telephoto lenses are absolutely necessary or even that the greater part of the game should be filmed with them. Although they do add variety and provide close views, if we concentrate our filming on those plays which occur nearest us we can make the regular one inch equipment do.

It is generally acknowledged that football plays filmed at a camera speed of twenty four or thirty two frames a second are much easier to follow on the screen than those filmed at normal speed, particularly if a telephoto is used. A few slow motion scenes at sixty four frames and perhaps one scene at half speed may be filmed to supply an analysis of a play in one case and humor in the other. One must remember to change the diaphragm opening to compensate for each change of speed.

It is important to start the camera just *before* each play that is to be filmed and to continue until *after* its completion. Nothing is more annoying or disappointing in a film of this type than to see a scene of a play

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Practical films

Reporting uses of personal films for various purposes

■ One of the most ambitious of 16mm. industrial films recently undertaken is *The Manufacture of Steel Castings*, produced by Arthur A. Hebert, jr., ACL, for the Hartford Electric Steel Corporation of Hartford, Conn. The completed picture, 1600 ft. in length, shows in detail the manufacture of patterns, handling various types of molding and the preparation of cores. There follow impressive sequences of the operation of the electric furnace, in which scenes of the interior of the furnace show the molten steel at various stages of the process. Next, the different methods of pouring steel into the molds are presented and finally come sequences of grinding, chipping and welding of the castings. To meet the difficult lighting conditions in the foundry, batteries of Photoflood lamps in especially constructed reflector systems were used.

■ The three reel picture, *Ceramics*, is as good a record film of industrial procedure as has been reviewed in the League offices this year. Photographed by Kenneth Bloomer, ACL, with the assistance of Elizabeth Sansom, ACL, both of Mount Kisco, N. Y., the film presents a detailed and charming study of Leon Volkmar, famous ceramic artist, at work in his kilns at Bedford Village. Mr. Bloomer has shown with loving care the preparation of the clay, the painstaking craftsmanship of molding and the almost secret ritual of mixing the glaze. His picture explains and illustrates the real ceramic artist's preference for the foot driven wheel over any form of geared power and presents throughout the charm of one of the great arts which has remained almost unchanged through the centuries.

The work of this same cinematic team, *Night Call*, running 800 feet, 16mm., is a distinguished medico dramatic film of the life of a doctor, in which the story centers around the emergency of an appendicitis operation. In it, Dr. Charles F. Chapman, ACL, plays the harried physician and is assisted in the appendectomy by Dr. Frederick E. Vaughan, ACL, both of Mount Kisco. The film, which was produced under the direction of Miss Sansom with Mr. Bloomer as assistant, was made possible through the cooperation of the officers and staff of Northern Westchester Hospital, in Mount Kisco, and is marked by unusually fine work in all the clinical sequences.

■ The judgment of Movie Makers staff in awarding to *Canadian Capers*, a beautiful scenic study of Canada, by Hamilton Jones, ACL, a place in the 1932 listing of the Ten Best was recently supported in a unique fashion when the film was screened for the entire governing body of Ontario at the Parliament Buildings in Toronto. The Ontario officials rated the picture so highly that the Government chose it as a publicity medium for the Province. The picture has been synchronized with a musical setting and descriptive narrative (sound on film) and now is being circulated in England.

■ *Freshman Year at Smith College* is the latest addition to the working library of 16mm. motion pictures being produced in Northhampton, Mass., under the aegis of the Alumnae Association of Smith College. This new subject, which will present the delights and dilemmas of a girl during her first year in college, has been planned for use in the association's promotional work among selected preparatory and high schools. It was directed and photographed by Frances Copeland, ACL, assistant alumnae secretary.

■ To show customers how the products of Durkee-Mower, Inc., of Lynn, Mass., are manufactured and sold, H. Allen Durkee, ACL, is making a 200 ft., 16mm. study of the firm's plant. Steps in the manufacture of Marshmallow Fluff and Rich's Instant Cocoa, two food products of the company, will be featured.

■ In Albany, N. Y., William J. Walker, ACL, is making an 800 ft. picture to demonstrate the worth and helpfulness of a city mission, undertaking locally services similar to those of the Salvation Army. Tenement life and bad social conditions generally will be pictured and then will follow the mission's methods of alleviating them. The film is intended for screenings for Albany churches.

■ Motion pictures have been adopted officially as a means of teaching golf by Carson, Pirie, Scott & Co. in Chicago, states Bell & Howell Co. Walter Keller, who is in charge of the store's golf section, takes slow motion shots of his pupils' strokes to diagnose the faults in their play. Mr. Keller reports a big enrollment in golf classes, as the result of the announcement of the use of movies, and states that his pupils are making excellent progress.

■ The New York Museum of Science & Industry has resumed again this fall its program of daily screenings of 16mm. industrial and scientific films. The projection schedule is arranged so that school teachers may correlate their classroom lectures with the motion pictures.

Arthur A. Hebert, jr., ACL

A vivid scene in "The Manufacture of Steel Castings"

A board for action titles

P. N. THEVENET, ACL

Which tells how to build a titler for action backgrounds

MONKEY LAND
PICTURES

Browning

Model setups can be filmed with the board here offered

AS THE movie maker progresses in his hobby and extends the scope of his activities, he frequently undertakes making his own titles. While adequate titlers of every description may be purchased ready for use, one may get a great deal of satisfaction from building his own accessories for this work. After experimenting for some time with a number of plans, I finally worked out one which I felt was versatile enough to do what I wanted. One of the most important tricks among my title effects is the use of moving backgrounds, and this idea was kept in mind when the details of construction were worked out. As in the case of many home made accessories, the size is a matter of convenience. For the sake of clarity, a number of dimensions will be given in the building directions, but the maker soon will see that they may be varied to suit his fancy. Very likely a number of changes will appear desirable to the builder, and perhaps he may work out adaptations which will increase the titler's range of usefulness. One of the chief virtues of this titler is the low cost of materials used in construction. Other than the two threaded rods and nuts there is little that it is necessary to purchase.

The base or foundation of the device is a hardwood board about three feet long, seven eighths of an inch thick and about twelve inches wide. At each end of the board fasten a seven inch length of two inch angle iron, lettered "A" in figure 1 on page 424. Bore holes near each side to take the half inch rods "B." These rods should be threaded on the ends and should be just long enough to allow a nut to be screwed on where they project through the angle irons. When in place, these rods form a substantial guide on which the camera support may slide. One one end of the base is erected the frame to hold title cards and backgrounds. The frame, lettered "D" in figure 1, must be at least fifteen inches wide in order to avoid its being included in the field of the camera. The holder is constructed of strap iron bent in the shape of a "U." A one inch strap bent so that the bottom is fifteen inches across and the two uprights are about twelve inches high makes a good framework. In order to provide grooves in which title cards or glass will slide, screw to the sides small, hardwood strips about one quarter inch square and long enough to reach the top of the frame. These strips, shown clearly in figure 1, should be spaced far enough apart to allow two sheets of one eighth inch plate glass and a title card to slide down in the framework. The entire holder is fastened to the end of the baseboard on a block, as shown in figure 1. The sliding camera support is the next part to be built. It may consist of two wooden uprights, lettered "E" in figure 1, and a top, lettered "F," which are nailed or screwed together firmly so that, when holes are drilled in the bottoms of the uprights, the frame will slide along on the rods. In the center of the top piece a hole should be drilled to take a tripod screw which will hold the camera in place. If a camera of the rectangular type is used, a small block of wood, lettered "G," about five inches long and a half inch square can be nailed in place to hold the camera in alignment. If other types of cameras are used, different sized blocks will be required.

It is important to have some sort of a block against which the side of the camera will rest in order to insure its being held in the same alignment each time it is placed on the titler. Individual ingenuity may be required to work out the best device for this purpose. Before fastening the camera block in position, the camera should be placed on the frame and the centering checked. The best way to accomplish this is by locating the center of the title card when it is placed in the holder. The lens of the camera should be at the same height from the baseboard as the center of the title card. To determine this, measure the height of the title card holder and divide this distance by two. The result will be the proper height for the camera lens. Checking for centering is accomplished best by holding a dental mirror behind the camera gate and a piece of matte leader film in the aperture. This method will show exactly the area that the field of the camera covers. When the camera has been centered properly, the block to hold it in alignment can be fastened rigidly in place.

In addition to preparing several cardboards for title backgrounds, cut two pieces of one eighth inch plate glass to fit the holder. By this means special title effects can be secured by placing letters between the sheets of glass or by pasting them on the outside surface of one sheet while a background is held between the sheets. If titles on moving backgrounds are desired, place the letters on the [Continued on page 424]

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Brooks hood ■ A new and well designed mask box has been announced by Burleigh Brooks, 127 West 42nd St., New York City. Combining an efficient sunshade, mask box and filter holder, the device is a versatile accessory for the movie maker. The Badgley filter holder, known to the trade for some time, forms the attaching element of the device and will clamp to any lens barrel, one and five eighths inch or smaller, used in 16mm. cameras. A square sunshade about four inches long fits in front of this holder, and, by its aid, two inch square filters or masks may be placed either close to the lens or at the outer end of the mask box. Two diffusion effect filters, one red "A" and one yellow "K2," a binocular and keyhole mask and a fading device are supplied. The body of the accessory is finished in black crackle, while the filters are sealed in plane glass. The device is to be known as the "Brooks Effect Hood."

Paragon ■ The Paragon, a new 16mm. camera recently introduced, features simplicity of threading and operation. It has one hundred foot film capacity and an unusually readable footage meter which is set at the start of each roll of film. Standard lens equipment consists of an *f*/3.5 Wollensak, fixed focus objective of one inch focal length. A brilliant viewfinder of the spyglass type gives a clear image for aiming the camera. The instrument is light in weight and is held steady by means of a hand strap at the base. Further information may be had from the manufacturer, Paragon Camera Company, Fond du Lac, Wisc.

Kodacolor ■ Owners of the Kodascope K projector will be interested greatly in the new Kodacolor unit which has been announced recently by the Eastman Kodak Company, in Rochester, N. Y. Any Kodascope of this model now may be adapted for Kodacolor simply by adding an extra filter and compensator to the lens with which the projector is equipped already. Thus, the change from Kodacolor to black and white is made merely by removing the filter unit. The compensator may remain attached at all times. Besides its simplicity, the new arrangement offers the additional advantage of an increase in screen illumination that is said to amount to 120 percent.

Long projection ■ An improved form of extension arm for handling 16mm. reels up to 1600 foot capacity recently has been developed for use on the Victor Animatograph Corporation's projectors. The salient feature which characterizes the new attachment is an intermediate takeup arrangement, which makes possible the use of large reels loaded to full capacity. It is said that this avoids greatly increased film drag which might otherwise be produced by the inertia of the heavily loaded reel. The accessory may be attached quickly to any model of the silent or sound on film Victor projectors. It also will handle reels of smaller capacity.

Goerz Trix ■ The well known lens firm, C. P. Goerz American Optical Co., 316 East 34th St., New York City, has announced two new items of interest to the movie maker as well as to the still worker. The first is a new exposure meter, the Trix, which operates on a novel and interesting principle. On looking into the meter ocular, there is visible a self luminous, circular field which, it is said, will remain active indefinitely. The luminous field is excited by directing the meter toward a bright light; then it is ready for use. When reading the meter, a circular band of light which merges into darkness is seen. The boundary between the light and darkness in this band gives the index for the meter setting which, in turn, reveals the proper exposure. The meter may be set for various conditions and film speeds and is particularly effective in indicating exposures under dim light conditions, it is claimed. ■ Goerz also offers the new Panortho filters, which are said to be equally effective for panchromatic and orthochromatic emulsions. These filters, which are a yellow green in color, are produced by dyeing optical glass homogeneously, so that a certain amount of both red and blue color subtraction results. The Panortho filters are available in other colors and combinations as well. They are made in the form of thin, optically flat glass and it is said that they will not affect the definition of the image, whether they are used singly or in combination. [Continued on page 433]

Eastman Model 60 has case for full lens accessory line

Eastman Kodak Company

CINÉ-KODAK EIGHT
MODEL 60 MADE IN U.S.A. BY
EASTMAN KODAK CO. ROCHESTER, N.Y.

Big Helps to Better

FALL AND WINTER

Movies

YOUR camera and projector may be the best. But are your final pictures as striking and as interesting as they should be on the screen?

Here's your chance to check up... to discover how simple, inexpensive Eastman accessories will make even your best films better. Note the ones you lack, then get them from your Ciné-Kodak dealer. It's these little things that put your movies over in a big way.

EASTMAN KODAK COMPANY
Rochester, New York

• TAKING •

For Wider Coverage in Close Quarte

With Ordinary Lens

With Wide Angle Lens

Frequently you find yourself with your "back
wall"... unable to get far enough away to in
your complete subject when making movies in
within the confines of a small room, or outdo
games, exhibitions, parades. Here you nee
broad coverage of a 15 mm. *f*.2.7 wide angle
Its lens speed is easily fast enough for the m
of indoor movies. There's a wide angle len
Ciné-Kodak K and Ciné-Kodak Special. Price,

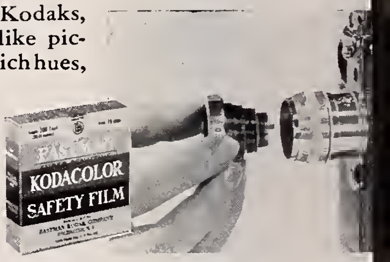
More Speed for In-the-Home Shots

Twice as fast as regular "Pan" in daylight... about three times as fast under artificial light... Ciné-Kodak Super-sensitive Panchromatic Film greatly increases your movie-making opportunities. It puts your camera on 24-hour duty and adds considerably to the interest and certainty of fall and winter movies. 50-foot roll, $4. 100-foot roll $7.50.

Ciné Kodak
Super-sensitive
Safety Film

Full Freedom in Full Color Movies

To users of *f*.1.9 16 mm. Ciné-Kodaks, Kodacolor offers the most life-like pictures in the photographic field. Rich hues, subtle tints, can be yours even on dull days, in the shade, or indoors under artificial light. All you need is a Kodacolor Adjustable Filter and a roll of Super-sensitive Kodacolor Film. The filter, $12; the film, $9 for 100 feet, $4.75 for 50 feet.



Effective Lighting Indoors at Night

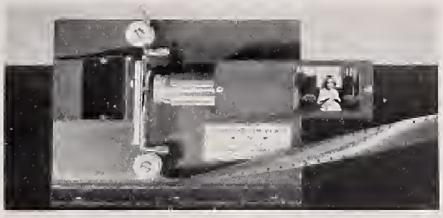
The brighter the light and the more accurate its
trol, the easier indoor movies become. Kodafle
has been especially designed to provide the maxi
amount of light from 35-cent Mazda Photofl
lamps and gives you complete control of its use.
Kodaflector unit—two lamps, two reflectors—i
efficient photographically as about 50 ordinary
watt lamps used at the same distance from the subj
Kodaflector—easy to use, to store, to carry
priced at but $5 complete.

• EDITING •

ʼitle Making ʼimplified

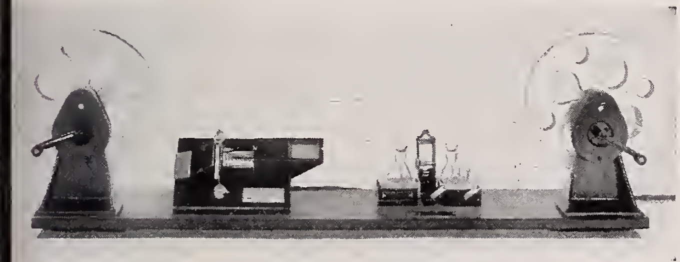
itles pack your films with interest...tell the whole story without ed of spoken explanations. The "close-up" lens of Ciné-Kodak itler makes it possible to film ordinary typewritten titles. Or you n hand letter them on title cards, snapshots, or on illustrations om magazines. Then slip the cards into the Titler Frame and shoot. né-Kodak Titler, complete with 100 title cards, typing and framing asks—$6.50. For 16 mm. or 8 mm. Ciné-Kodaks.

nlarges... dentifies ingle Frames



odascope Film Viewer puts an end to the eye strain of editing m. Each film image within its gate is brilliantly magnified on a ass screen by a special lamp that plugs into a light socket. There's notching device which nicks identifying marks on the film edge ithout marring the images or hindering projection. The Viewer n be used with the Kodascope Rapid Splicer and Rewind (below) with any horizontal rewind device. Price, complete, $12.50. r 16 mm. and 8 mm. film.

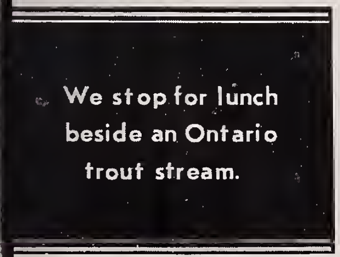
Makes Splicing Easier... Quicker



he picture above shows the Kodascope Rapid licer and Rewind, for 16 mm. film, with the odascope Film Viewer in position. The splicing ock cuts both ends of the film in one operation. secured scraper quickly removes emulsion. apid Splicer and Rewind, $25. Splicer alone, 5. Kodascope Rewind and Splicer—a somehat less versatile 16 mm. device—is priced at . Kodascope Eight Rewind, $6. Kodascope lm Cement, 25 cents for ½-ounce bottle; 50 nts for 2-ounce can.

KODASCOPE
FILM CEMENT
Kodascope
FILM CEMENT

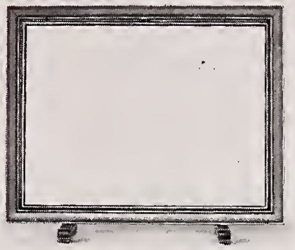
Titles Made to Order



If you don't wish to make your own titles, order Ciné-Kodak titles through your dealer. Two types are available... card and scroll. The scroll title runs in a continuous upward movement on the screen. Either style available on 16 mm. and 8 mm. film at reasonable cost. Kodacolor titles of plain or de luxe design are priced slightly higher.

• SHOWING •

Screens That Make Your Movies Sparkle



Kodacolor Screen—screen area, 16½ by 22 inches—price, $15.

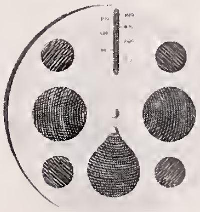
Kodascope Screen No. 0—Screen area, 22 by 30 inches—price, with canvas carrying case, $8.

• • •

Kodascope Screen Holder (left) for elevating screens, $7.50.

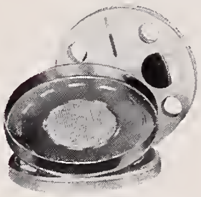
Kodascope screens are "silver" surfaced, a most effective reflecting surface. Kodascope Screen No. 0 is ideally suited for normal home projection. The Kodacolor Screen, especially surfaced for Kodacolor reproduction, has a beautiful walnut finish. The screen surface is reversible when not in use. Special low-priced screens for 8 mm. projection are also available.

For Uninterrupted Shows



Kodascope aluminum reels greatly simplify threading and projection. Tapered fingers on the core hold the film securely in place. A die-cut slot and footage gauge on one side show the amount of film on the reel at a glance. Priced at 75 cents for 400-foot 16 mm. reels; 50 cents for 200-foot 8 mm. reels.

For Safe, Clean Storage



Humidor cans keep out the dust that causes scratches when projecting. A humidifying pad in each humidor can prevents the film from becoming brittle, thereby decreasing projection breaks. Humidor cans with 400-foot reels for 16 mm. film are $1.50; humidor cans alone, 75 cents; with 200-foot reels for 8 mm. film, $1; humidor cans alone, 50 cents.

No More Loose Ends

Film should be kept tightly wound on reels. Rubber bands are hard to handle, frequently break. Kodascope Film Clips hold the film securely in position, safe from harmful dust particles. For 400-foot 16 mm. reels—per dozen, $1.25, or $12.50 per gross; for 200-foot 8 mm. reels, 75 cents per dozen.

Clean Film... Brighter Pictures

Movie film will inevitably pick up dust particles, finger-prints or oil smudges which seriously mar the clarity and brilliance of screen pictures. Use of the Ciné-Kodak Film Cleaning Outfit quickly restores your films, keeps them at their best. The special film cleaning fluid is free from harmful sulphur which discolors movie film. Price, 75 cents.

JAMES W. MOORE, ACL

Amateur clubs

Flower City Cinema Club

Flower City Cinema Club of Rochester working on comedy

In Rochester ■ *For Love or Money* has been adopted as the title of the one reel comedy now in production by the Flower City Cinema Club, in Rochester, N. Y., under the direction of Frank Buehlman, ACL. Working at Woodland Manor, its summer headquarters, the club has moved forward quickly in this production which is now nearly complete. Summer meetings were varied with the presentation at the Woodland Open Air Theatre of a detailed record of the World's Fair, filmed by Mr. Buehlman and scored with a descriptive monologue by his son, Clinton Buehlman, and of the club's first dramatic production, *Inherited Money*, made in 1927. Dr. John P. Schreiber, vicepresident, reports a steady increase in the membership of the group since its renascence in the spring of this year.

Van Diemen's Land ■ Recent meetings of the Tasmanian Amateur Movie Makers' Club, in Hobart, Tasmania, have featured a discussion and demonstration of interior lighting by J. Burgess Watt, augmented by a reel of test shots made by the members under different setups. Mr. Watt's discussion, which extended over two meetings, is described by secretary Paul Abbott, ACL, as unusually interesting and instructive. Among the members' films screened at these two gatherings were reels of the Strathaird and a visiting German cruiser, by Frank Rogers; *The Pieman River*, by Fred Smithies, presented through the courtesy of Mr. Roberts of the Government Tourist Department; untitled pictures by the Messrs. Sharp, Cramp and Abbott. The Tasmanian Government and the Institute for the Blind, Deaf and Dumb recently have become members of the club.

Des Moines progress ■ In Des Moines, Iowa, a constitution has been adopted by the Amateur Movie Club and officers have been elected as follows: George Cushman, ACL, president; Harry Spurgeon, ACL, vicepresident; A. J. MacDonald, secretary; DeWitt B. Mott, ACL, treasurer; Mrs. A. J. MacDonald, corresponding secretary. Among the working committees appointed were those for membership and for production, which are now busy respectively with drives for increased club interest and preparation for the first club production, probably a one reel picture.

Latest news of group activities and photoplays

Greenbrier's fourth ■ Working under the direction of president R. H. Patterson, the Greenbrier Amateur Movie Club, at White Sulphur Springs, W. Va., is now well into production on its fourth full length dramatic film, *The Prodigal Wife*. The leading roles in this mystery romance, written by Mrs. Pat Sullivan, are being played by Genevieve Wyatt and Robert Waller, who are supported by Laddie Freechem, John Freechem and Hal Morey, ACL. Guno Karlberg and Mr. Morey will have charge of photography and other technical details. The club's second annual picnic on the beautiful summer camp grounds of the Greenbrier Military School was held recently with customary success.

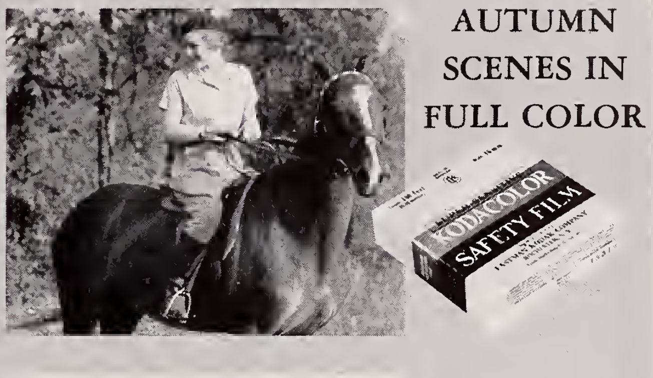
Catalan contest ■ Regulations of the Third Amateur Filming Contest, sponsored by the Cinema Section of the Centre Excursionista de Catalunya, in Barcelona, Spain, provide for entries on 8, 9.5 or 16mm. film, from all countries in the world and of any kind or subject matter, according to the report of secretary Delmir de Caralt, ACL. Pictures submitted with discs will be run as directed and entries from foreign countries will be scored, as far as possible, in accordance with the directions of the entrant. The grand prizes will be in the form of gold and silver medals which will be supplemented by nearly twenty secondary prizes in special classes. All entries must be in the office of the secretary of the association by the fifth of March, 1934. The address and further details may be had on request to the club consultant of the Amateur Cinema League.

Film story ■ In San Francisco, the Amateur Movie Club is now engaged in the production of its first photoplay, as yet unnamed, which will be a romance of the South Seas from a story by club member G. Scott Miller. It is planned as a 400 foot production. The club recently has accepted with regret the resignation of James A. Blake as president. His unexpired term will be carried out by Sig Beartown, former vicepresident, who is succeeded in this office by W. S. Allen, reports P. Bolmen, a member. [Continued on page 428]

Fall Favorites

Ciné Kodak
Supersensitive
Safety Film

PARTIES INDOORS



AUTUMN SCENES IN FULL COLOR

CLOSE-UPS FROM THE STANDS

You can get them all with

Ciné-Kodak K

VERSATILITY, simplicity—this fall you need a camera with both these qualities. A camera that will make it easy for you to capture the finest movies of a season rich in opportunity.

Ciné-Kodak K is the logical answer. Its wide ability and easy operation have made it the most popular 16 mm. movie camera of them all.

Ciné-Kodak K, *f*.1.9, makes indoor movies as easy to take as those outdoors. Loaded with Ciné-Kodak Super-sensitive Panchromatic Film, it records in-the-home shots with amazing clarity.

THE CAMERA FOR KODACOLOR

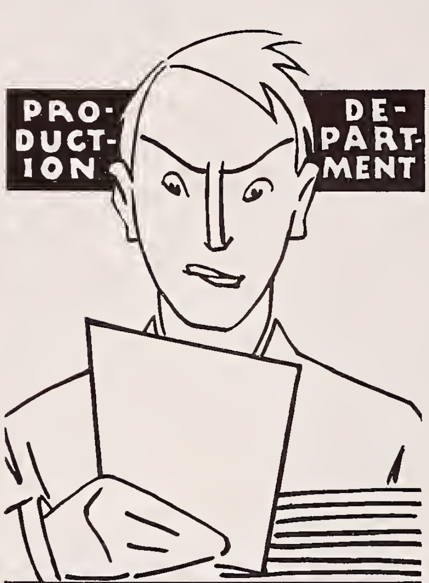
With the new Kodacolor Adjustable Filter and Kodacolor Supersensitive Film the "K *f*.1.9" assures full freedom in making full color movies, even when the light isn't at its best and indoors at night.

LENS VERSATILITY—PLUS

Its special lens mount permits instant changing to any of five special lenses—the 15 mm. *f*.2.7 wide angle lens, the 2-inch *f*.3.5 lens, and the 3-inch, 4½-inch, and 6-inch *f*.4.5 telephotos.

See Ciné-Kodak K at your dealer's now... before these fall movie chances have come and gone. In black, blue, or brown, with carrying case to match, $110 with *f*.3.5 lens; $150 with *f*.1.9 lens. Eastman Kodak Company, Rochester, N. Y.

IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK



What? MORE ORDERS for SOUND-ON-FILM ANIMATOPHONES

PLEASE . . .

Victor anticipated great success for the ANIMATOPHONE 16mm SOUND-on-FILM Projector. The tremendous demand which has materialized, however, greatly exceeds even the most optimistic estimates.

Orders . . . . Orders . . . . Orders! Orders for 1. Orders for 5. And even an order for 100! (Purchasers' names on request.)

Although increased to the greatest practicable extent, Animatophone production facilities are at present taxed to the limit.

Therefore Victor respectfully solicits your patience. PLEASE be lenient if there is a slight delay before a requested demonstration can be made. PLEASE be as patient as possible if your order is not filled as quickly as you would like. The Animatophone is well worth waiting to see and to own!

VICTOR ANIMATOGRAPH CORP'N.
DAVENPORT, IOWA, U. S. A.
242 W 55th St., N. Y. C. 650 S. Grand, Los Angeles

VICTOR
REG. U.S. PAT. OFF.
16 MM
Sound on Film
ANIMATOPHONE

Closeups—What amateurs are doing

IN LINE with the ever increasing interest and significance which attach to the annual selection by MOVIE MAKERS of the Ten Best amateur films of the year, especially lettered leaders of recognition now have been presented by this magazine to all those movie makers whose films won honorable mention in the three past years of selection. The leaders, although of necessity different in wording, are similar in style to those recently awarded to movie makers whose films placed in the Ten Best listing of the past. Honorable mention leaders have been awarded to William H. Barlow; John C. Waterhouse; Marvin Breckinridge, ACL; Niels-Eske Brock, ACL; Dr. F. S. O'Hara, ACL; Harold E. Eckhardt; H. W. Voss, ACL; Jack Navin, ACL; Theodore Huff, ACL; B. H. Blood, ACL; Clyde Hammond; S. Winston Childs, jr., ACL. Competition for these outstanding honors, in the oldest annual judgment of amateur motion pictures in the world, is open to all readers of MOVIE MAKERS. There are no entry forms or limiting regulations. Simply send in your films, marked "submitted for Ten Best consideration," and they will be screened at once and returned to you. For the 1933 listing, send films before October 31.

MILTON BERNSTEIN, ACL, of Brooklyn, N. Y., will not have to talk about his operation. For, although he was the subject in a recent minor engagement with the surgeon's knife, he was the subject in a movie of the same as well. Before the operation started, he set up his camera and lights, fixed the diaphragm and focus and then turned the job over to an attendant nurse, conscious, as he lost consciousness, that he would get a thorough going record of the event.

Comedy picnic is motif of "You Can't Fool a Horsefly"

THE title, *You Can't Fool a Horsefly*, will give you some idea of just about how absurd is the recent picture by J. D. Cochrane, jr., ACL, and Glen F. Coleman, ACL, viewed at League headquarters during Mr. Cochrane's visit from Cincinnati. It will not, however, give you much of an idea of how delightful the picture is, with its 300 feet of foolishness about an impossible picnic, served by uniformed chefs, butlers and maids, supposedly fed by an impossibly caparisoned fisherman and at last disrupted by a classicly irate "hayseed." The reel takes a rightful place in that strangely small list of well planned, well made and highly amusing pictures filmed entirely on the occasion of a single outing.

Henry C. Shaw reports good filming on a recent vacation

SHELTERED in tents, or in rough, board or tin shacks, nearly a hundred persons now live in a strange squatter colony along the banks of the Grand River, above Grand Rapids. Many of them are married and have families living with them. They are clam fishers, scattered victims of the depression, trying to hook a precarious living from the bottom of an inland river. Such is the genre subject which M. P. Gamber, ACL, has chosen for a picture now in production. The clam shells, which are used in the manufacture of buttons, are accumulated slowly by each fisherman until he has a pile large enough for sorting. Then comes the selection of "pocket book" shells, "muckets," "warty backs," and "three ridge" shells, which will bring from fifteen to a hundred and fifty dollars a ton, depending on the kind and quality. A clam fisher, opines Mr. Gamber, can get about four tons in a season, so it's not a very crowded industry. Like gamblers, however, each man feels in his bones that tomorrow *he* will find one of the rare clam shell pearls—such as the one this summer that brought six hundred dollars. When they don't find it, there's always another "tomorrow."

BECAUSE Roland Swedlund, ACL, was a movie maker as well as editor of the 1933 *Coloradan*, year book of the University of Colorado, prints of 16mm. film strips were used as illustrations in a section of the annual called *Cinema*. In proof pages, which we have seen, the stunt proved a pleasant innovation.

Cine goals

[Continued from page 414]

which ends abruptly in the middle of the action. It gives a feeling of incompleteness that carries over to other scenes.

We will want a shot of each team as it comes on the field followed by a scene of each cheering section as it hails its team. When the whistle blows, we should be all set and ready to film the kick off and the run back. Now the game is on in earnest and we must pick and choose our shots. Do not attempt to film every play, but strive for variety, taking special note of the plays nearest the camera and being constantly on the lookout for a spectacular run or a touchdown. Remember that the light will become rather poor toward the latter part of the game, so it is better to film most of the scenes during the first half.

In judging what plays to film it might be noted, for the benefit of those not familiar with the game, that any play which begins with the players, who possess the ball, arranging themselves in a spread out or open formation will probably be a long run or a forward pass, either of which will make a more impressive scene than a line plunge. The frequency with which plays of this type are used in professional photoplays attests this fact. The exception to this is the last down at which time a kick probably will take place. If it turns out to be a pass, we may follow the ball when it is thrown by passer to receiver but, in the case of a kick, it is best to limit ourselves to scenes of the kick and next the catch and run back, since following the ball high into the air and down again will produce a dizzy panorama in which it may not be possible even to distinguish the ball. In following a pass observe the same rule as in following a runner—keep the finder well centered on the principal subject at all times.

The picture should include as much of both teams as possible so that there will be a record of both offensive and defensive tactics. Break up a long series of plays by filming an occasional scene of some excited spectator or the cheering section.

When the first half is ended, there will be time for special shots. Walk down closer to the field for some near views of the cheer leaders in action. The bands parading offer good action, and certainly scenes of any of the stunts that often are presented between halves will enliven the film. Between halves, also film the scoreboard showing the score up to the present.

When the game is on again, keep in mind the fact that the light will be changing more rapidly. The poorer light may make it necessary to change to normal speed if a twenty four or thirty two frame speed has been used earlier in the afternoon and it may be necessary to omit the

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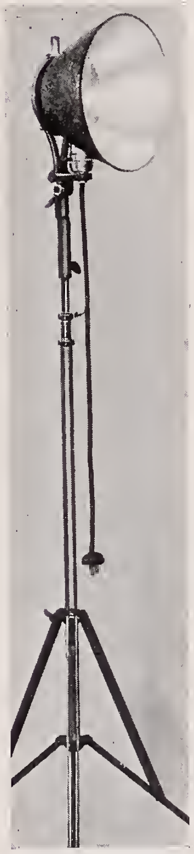

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final scramble and snake dance of the victors unless a faster lens than *f*/3.5 or supersensitive film is available. It is possible, of course, to film the remainder of the game at half speed, with the resulting unnatural action. If this doesn't seem desirable and if a fast lens and supersensitive film are not available, a title showing the final score will have to suffice. The film might be ended in a manner similar to the beginning by using a newspaper sequence and including a closeup of the headlines, giving the final results.

By all means, title the film. A main title might give the names of the teams, the stadium and the date, while the other titles may be humorous or informative. Keep them all "peppy" and write them in the vernacular of the game as much as possible. To any one interested in football, the final results will more than justify the time spent in properly completing a film of this kind.

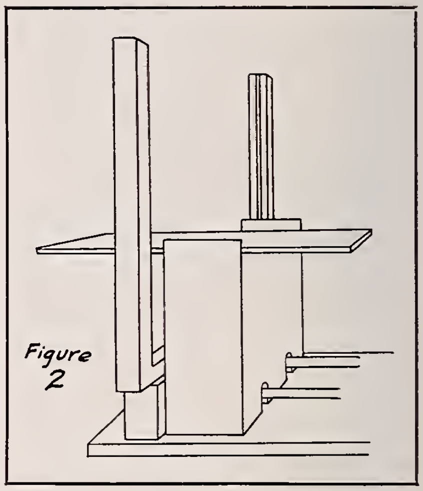
A board for action titles

[Continued from page 416]

glass and station the titler so that the camera will be pointing at the scene to be used as a background. Such a title is made best by focusing on the moving scene (generally at infinity), starting the camera, running off a few feet and then changing the focus to bring the letters into prominence. When sufficient footage of the title has been exposed, the focus can be changed to the background again. Moving backgrounds photographed in this way to simulate double exposure are extremely effective and simple to make.

A light wooden box arranged so that it will fit over the rods and support a flat board, as shown in figure 2 on this page, will facilitate photographing small objects and models. It will serve also as a convenient stand for animation scenes of small figures. These can be combined effectively with titles. The height of the stand can be arranged to suit the objects to be filmed and the position of the camera.

A system of illumination has not been added because it is felt that most movie makers have some sort of lighting units which can be used for the purpose. A Photoflood lamp in a reflector on each side of the titler will give plenty of light for almost any kind of title work except Kodacolor. Sunlight is best for color work although, if enough light is used properly, satisfactory results can be obtained with incandescent lamps. The lights should be placed very carefully so as not to give any reflection when the glass is used over the title background. A position alongside the lens and fairly close to the camera is best. If one leans down so that his eyes are in the position to be occupied by the camera, a glance at the title surface will show if there are any reflections.

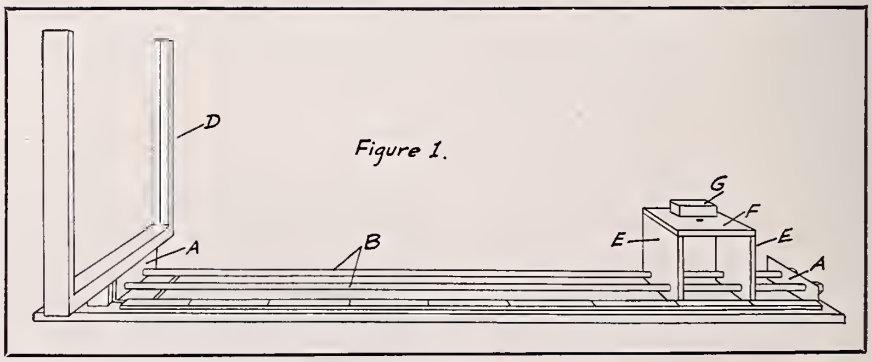


This stand will aid in model work and in animating titles

At times, for example when movable letters are used, it may be helpful to place the titler in a vertical position. To do this, a stout screw eye can be put in the end of the base away from the title card and the whole apparatus may be hung from a heavy hook screwed into the wall. (In some work, it will not be imperative to have the title card exactly horizontal; in that case the title board can be held in a slanting position by leaning one end on a box or chair).

A table of exposure data, prepared with reference to the lights to be used, will be found very helpful. Place the

In this titler the camera support slides on two rods



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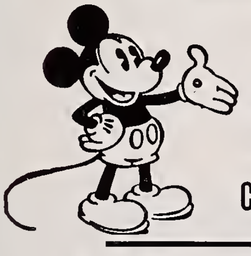

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lights in definite positions and expose a strip of test film, noting various diaphragm openings in relation to each camera distance and lamp position. A handy guide for setting the camera readily at a given distance is made by fastening a yardstick along the base of the titler. The League's bulletin on titling contains a chart which gives the approximate areas covered by a one inch lens at given distances. Using this as a basis of information, it is quite easy to mark the baseboard for a number of different sized title cards.

Exact centering is very important, and a great deal of care must be taken in making the initial adjustment of the camera support. Time spent in this effort will be fully repaid by neat and workmanlike titles. Correct exposure should be sought in all cases in order to secure the "snappy" contrast which is a feature of all good titles. Focusing may be a problem. If the camera is equipped with a lens in focusing mount, there will be little difficulty. Lenses of the fixed focus type will require a supplementary lens, which in some cases is an integral part of the camera. Other types are supplied by the camera manufacturer.

With this titler as a working basis, the amateur can develop his own ideas and create some unusual effects. There is no end to the combinations possible with the many styles of letters and backgrounds now available.

Clipper explodes

[Continued from page 408]

Dubb, slowly and mournfully.

"Let's make a list of the scenes and try to devise some method of handling this type of subject," replied Mr. Clipper.

They sat down and slowly projected the film while they made a brief diagram of each scene to show in which direction the water flowed and from which side of the falls the shot was taken. After a brief study of the cards, Mr. Clipper spoke up.

"In all movie editing, it is an excellent idea to forget how the actual subject looked and to work only with the scenes that you have recorded. In this case, one scene shows the falls rather in the background with a pretty framing of leaves on both sides. This will be the introductory shot. You have another from a similar viewpoint but taken closer to the falls. It may well follow the first shot and next could come a shot showing the complete falls. This carefully introduces your audience to the subject in a way which will make it interesting.

"Instead of trying to work out the middle of the film, it is easier to pick out a conclusion and then fill in with the scenes which remain. You must harden yourself and cut those scenes which just will not fit into the scheme of the editing.

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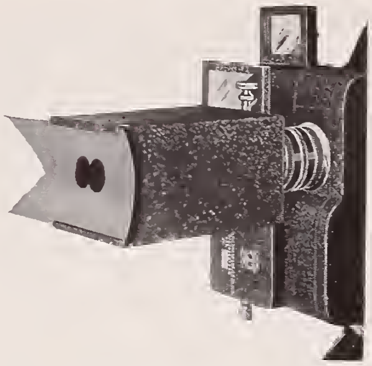

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This device differs radically from similar accessories in its ability to hold standard 2" filters, masks, wipe-out devices, etc., at a distance far enough away from the lens to avoid blurring or distortion on the film. The filters also may be used behind the hood.

Substantially made, light, attractive in appearance, this is a standard unit which fits on any lens barrel, 1⅝" or smaller. Since this valuable accessory is so very moderately priced, there is no reason why the amateur should deprive himself of the possibility here offered to gain all the professional effects which it can confer.

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"Here's a nice shot where the water is falling away from you and there is a back lighting effect which has an air of rest and finality. This will make a good final scene. Another way of bringing a film to an end is to show a scene similar to the opening shot (but never duplicating the exact scene). Your audience will know instinctively that it has completed the circuit and naturally expects the series to end.

"Right here let me say a word about editing in the camera, for with some forethought you easily could have picked a good picture for the beginning and ending shots and faded or irised in on the shot to serve as the introduction and reversed the process on the shot to serve as the ending."

"But," said Dubb, "my camera hasn't got any device for fading out."

"It's really very simple," said Mr. Clipper. "you can close down the iris of the lens and get a fair substitute for a fade.

"But, to come back to the waterfall—study the remaining scenes and divide them according to the viewpoint—separate those taken at the top of the falls from those taken at the base and at the side. Decide whether the top or the bottom scenes have the best compositions and use a sequence of them just before the concluding scene which we picked out before. Divide each group into long shots and closeups. You can see that, if plenty of different scenes have been made from a variety of angles, editing is easier and a more interesting picture will result.

"Now the material is grouped and ready for the finishing touches. Let us go over the details and see just how it shapes up. The reel starts with a long shot of the falls behind trees and in a few succeeding views works up to a full length view. Now that the audience has a general picture of the subject, the shots of details follow. We have three groups—the top, side and bottom, the latter being the best is held for the climax and used before the concluding shot already selected.

"We take the audience at once to the top of the falls for details of the brink. Intersplice medium and closeup shots and work into the second group—the scenes made from the side, following the flow of the water. The side shots should all show the water running the same way. By the way, the effect of waterfalls can be very much enhanced through the judicious use of slow motion to increase the grandeur of the cataract.

"Working on with the scenes of the falls, we finally come to the group taken from the base—usually the most effective of waterfall shots. After a few of these, a general shot of the whole falls brings the picture to a close. While guarding against jumpiness, an attempt should be made to cut the scenes shorter nearer the end of the film."

Suddenly a puzzled look came over the face of Dubb. His brows knitted. He turned to Clipper and said, "Do you mean that you cut out pieces of the finished film and throw them away?"

"Of course, of course!" said Clipper. "If a scene doesn't fit for any reason, it should be discarded."

"No, no," said Dubb, "I could *never* do that. Every inch of my film is so precious that I couldn't bear to use scissors on it and as for rearranging it—Oh, never—I want to have my pictures just the way I remember them and—"

But he got no further. With a maddened howl, Clipper drew himself up, threw open the door and kicked the rascal down the stairs—which was just what he deserved.

This business of continuity

[Continued from page 407]

assembling picture from the point of view of clear transition between scenes. For instance, suppose we show a scene of a mother carrying her child out of the house and putting him down on the lawn. This is followed immediately by another scene of the same child, now covered with mud and enjoying himself splashing in a puddle. Obviously, the scenes are related; it is the same child in both scenes. However, when an audience begins viewing the second scene, their minds may well begin to wander in an attempt to learn how the child got from the one position to the other, whether he was coaxed there by another child or whether he wandered there himself. Just as soon as an audience begins to think of an action that is thus passed, it loses a full appreciation of the scene being shown currently. It is much the same as trying to copy a telegraphic message. If you stop to think about one letter, you miss several words. It is often in this manner, because of disconcerting gaps in story content, that much of a picture's value is lost and its enjoyment by an audience diminished. Clear continuity would have been provided by a middle scene of the child on his way to the puddle, with possibly both terminals of his little trip included in the field of vision.

Not only must we have a smooth transition between scenes in order to achieve good continuity, but occasionally we must insert an explanatory scene previous to two related scenes. Suppose we wish to tell a story of the town policeman winning a prize in a revolver championship. It is true that a scene of the policeman cleaning his revolver, another of him at the "shoot" and a third of him receiving the prize are related and in proper sequence. But if we open with him cleaning his gun, the audience cannot know surely whether he is going to go after a gangster, commit suicide or merely is getting ready for inspection. The trouble is that right then and there it will stop to think about it, while following scenes click on to oblivion. However, if we insert before the gun cleaning scene a notice of the "shoot," it is clear to the audience which way the story is going and we hold its full attention.

To summarize, therefore, now that we know what continuity is, the way to arrive at it is first, to have some definite plan of the story we want to tell, either in mind or on paper; second, to photograph a sufficient number of scenes so that we will not lack transition material; third, in the editing, to reject those scenes which arouse questions not immediately answered (unless we are after dramatic surprise); fourth, to insert the minimum number of subtitles sufficient to tie the picture together; fifth, to assemble the material into a unit which leaves no question unanswered. These are the rules of the game and following them will yield the greatest satisfaction in movie making, both in pleasurable screen results and in the thrill of accomplishment.

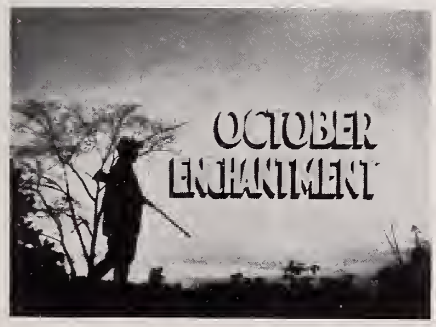
Cine hunting

[Continued from page 412]

tures, yet the hunter cameraman does not have time during the few, often too few, critical moments when his game is in sight to consult his meter. He will find that it well repays his efforts, during the hours of changing light, to consult his meter at half hour intervals and to set the diaphragm of his lens accordingly, even though he has no immediate expectation of using the camera. It is the unexpected shot, especially when game is being tracked, that is likely to be the master scene of the finished film. Don't miss it because the camera was not ready for immediate action.

A number of years ago, I had an experience that may contain a helpful suggestion for the movie maker. A companion and I were wandering through the manzanita thickets of the northern California mountains. He was armed with a rifle and I with a camera. Two

Sample lettering of the title background on page 406 as executed by Ralph Eno, ACL



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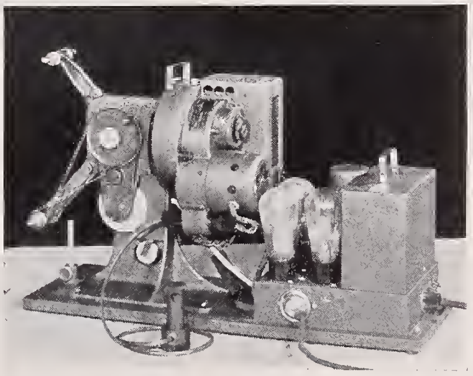

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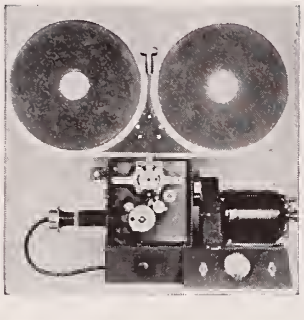

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hundred yards above us on the open mountain side we saw a splendid buck walking slowly. I gave a short, sharp whistle that startled the buck into rigidity, time enough to run several feet of film through the camera, but my lens was of too short a focal length to get a picture of the deer at that range.

"Be still!" whispered my friend. "I'll bring him to us."

He raised his rifle and fired a shot over the buck's shoulder that kicked up the dust and stones a dozen feet beyond him. The buck jumped. A second shot similarly placed prodded him into headlong flight down the mountain, straight for us. On he came. He was less than ten yards away when he saw us and with a twisting leap swerved aside and crashed off through the brush. But he had made a spectacular movie subject.

Amateur clubs

[Continued from page 420]

In Fresno ■ The Cinema Players, of Sanger, Calif., have presented at a successful public premiere in Fresno their first production, *When Strangers Meet*, photographed by Vahan Skenderian under the direction of Gilbert Ara Gagos. Leading parts were played by Jessie Keosheyan, Levon Damir, Hazel Americanian and Betty Dalalian. Musical and variety skits accompanied the film on this first program.

Summer shooting ■ Working under the direction of Barbara Todd, from a script by Mary MacAdam, the Woodby Players, of the Corlear Bay Club, Keeseville, N. Y., have completed their first film story with Edward P. Ellis, ACL, at the camera. It has been given the working title, *Picnic Peculiar*, and will run in the final version about 350 feet. Twenty eight players were used in a cast which featured the roles of Polly Smith, Dorothy Townsend, John Deer, Walter MacAdam and Toni Pleasanton. The plot theme of *Picnic Peculiar* was drawn from the same story filmed in *You Can't Fool a Horsefly*, reported in this month's *Closeups* department, which should provide an interesting comparison in the treatment of the two pictures.

Boulder Dam ■ The Los Angeles Amateur Cine Club bids fair to be the undisputed champion in making cooperative club productions, for scarcely have the members rested from the production of feature length films of the Tenth Olympics and the recent National Air Races than they are spurred on by the club's officers in the compilation of a club picture of Boulder Dam. As usual, the finest clips from all of the members' work will be selected for the edited version, copies of which will be offered to the membership at cost

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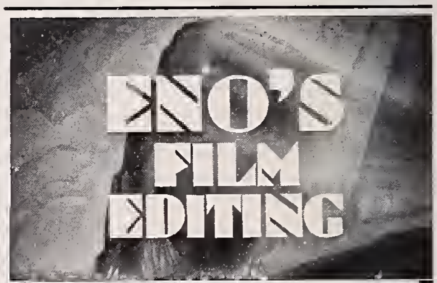

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price. Recent program meetings of this active group have featured a screening of selected travel reels of the Far East, by Tracy Hall, ACL, and the monthly competitive screening of members' films.

Rushes ■ In Boston, some of the members of the Cinamateur Club have been working with Albert S. Genaske, ACL, in the production of *Valiant Dust*, a romantic drama of the British Army in India drawn from a story by Percival Wren. An unusually well prepared script will be directed by Robert A. MacGowan. ■ According to the report of Wilfrid Lernay, amateur movie makers in Victoria, B. C., are forming the Victoria Movie Club, which will meet in a local photographic studio. ■ In Fillmore, Calif., amateur movie makers are meeting informally under the guidance of F. J. Ealy, ACL, for the screening of their films. The formation of a club is being considered. ■ The handling of river freight in barges and warehouse, the city sewage system and the schools are subjects which already have been filmed by the Peoria Movie Club in the production of their city film, according to the report of secretary S. D. Roake, ACL. ■ In Brooklyn, N. Y., E. A. Lohmann, ACL, is interested in hearing from those in the community wishing to cooperate in the production of film stories. He may be reached through the League. ■ Sixteen millimeter sound on film pictures were demonstrated at a late meeting of the Portland Cine Club, in Portland, Oregon, according to secretary August Benz.

British amateurs

Sub successful ■ *Northsea*, a story of submarines and intrigue during the World War and one of the most ambitious dramatic productions ever to come to the attention of this department, has been successfully completed and given a distinguished public screening, according to the reports of Arthur G. Greaves, ACL. It is a production of Montagu Pictures, of Newcastle-on-Tyne, and was photographed by Mr. Greaves under the direction of Fred S. Wearmouth in association with Stephen Arthur and Jack Dunn. A number of Northumbrian coastal fishermen, some with previous film experience in *Huntingtower*, a production by Sir Harry Lauder, played in the Montagu film.

Comedy team ■ During their visit to England, Laurel and Hardy, American screen comedians, were filmed in an amateur record of some of their classic "gags" by A. J. Harper, a member of Pinnacle Productions, in Edinburgh. This was, according to secretary J. S. Mardel, ACL, the only amateur film interview which the

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comedy team granted during its tour. Pinnacle has aided the club treasury with a well executed public exhibition of its own films and two subjects loaned by Ace Movies, London, in which presentation two projectors, accompanied by selected musical scores, were employed.

Wimbledon wins ■ After slightly more than a year of club life, the Wimbledon Amateur Cine Club has quadrupled its membership and has established a completely equipped studio and headquarters, according to the recent dispatches from H. C. Bealby, publicity secretary. An unusually attractive and helpful club journal, *The Grosvenor Quarterly*, is being carried on under the editorship of Charles W. Watkins, with J. Nunn and Mr. Bealby as associate editors. Current productions of this active group include *Venomous Tongues*, written and directed by R. Harrington-Moore and featuring Mrs. A. Vize and Anne Hirtzel, and *When The Cat's Away*, written and directed by Mr. Nunn, with Mrs. E. Burnett, the Misses J. Vize and N. Bealby, and G. Burnett included in the cast. The Wimbledon club has been screening at program meetings the series of films sent to England by the Amateur Cinema League, which include *The Fall of the House of Usher* and *I'd Be Delighted To!*, the story told in closeups.

The clinic

[Continued from page 409]

the entire tubful. A little ingenuity and planning will lead to weird and exciting films that could be the feature of a Hallowe'en party.

Fall preparation ■ With the cool fall evenings comes the urge to show the summer's films, and getting the projector in good condition is very important. The chances are that during the summer the projector has become covered with dust and possibly somewhat gummed with oil and dirt. If convenient, it is a fine idea to send it to the factory for a complete checkup and cleaning. If the owner wishes to do it himself there are a few points to remember. The general cleaning is the biggest task. A small brush will serve to remove all the visible dust from the mechanism and surface parts. Excess oil and dirt should be wiped off and the reflectors behind the lamp should be polished with a soft cloth. In some cases, the lamp itself can stand a little polishing. If the lamp looks fairly black it is a sign that its usefulness is drawing to an end. Its efficiency is impaired by the blackening and it is well to replace it with a fresh lamp. At least have a fresh one on hand so that a showing need not be halted by its burning out. Always follow the maker's instruction in adjusting the lamp so

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that the illumination will be bright and even on the screen. The instruction book should be studied carefully for directions as to the oiling. The lenses should be cleaned with lens cleaning tissue, not forgetting the condensor lens which is placed between the lamp and the film. When the other parts of the machine have been cleaned and oiled, the final touch should be cleaning the gate and aperture. Remove the gate and clean the channels through which the film passes, using a soft cloth on the end of a small wooden splinter or meat skewer. Never use metal for this purpose as it will scratch the highly polished surfaces of the gate. When this is done, take a fine paint brush and clean the aperture to remove the annoying fringe of dust and "whiskers" that often appear on the screen. The easiest way to clean this important opening is to remove the projection lens, start the machine running and turn the still picture lever. This will provide light, so that the dirt can be seen, and also make a draft through the aperture to blow the dust away as it is loosened by the brush.

Dartmouth goes visiting

[Continued from page 413]

the alumni secretary, to whom the work of supervising and directing these movies would fall, is already pressed for time because of editing the alumni magazine, directing the work of alumni class and club secretaries, running an office and being responsible for numerous other activities. Students who need the modest remuneration that can be earned through taking movies and assisting in editing them are not at all hard to find. The boy should be reliable and intelligent—the rest will take care of itself.

Securing alumni support requires laying a careful groundwork early. In 1928, before any plans were made at Dartmouth and before the service was definitely announced, a bulletin was sent to the secretaries of all the College's alumni clubs and associations. In this statement it was announced that Dartmouth had acquired a movie camera and other equipment, that experimental films had been made and that these seemed to offer real possibilities of entertainment and instruction if shown to alumni groups. It was pointed out that for some years the opportunities had been increasing among alumni associations for the presentation of films showing the latest activities in Hanover. It was stated that 16mm. movies could be shown easily before small or large groups, that they are inexpensive to produce as compared with the more costly 35mm. width and that they do not demand the more special facilities for projection. The announcement continued:

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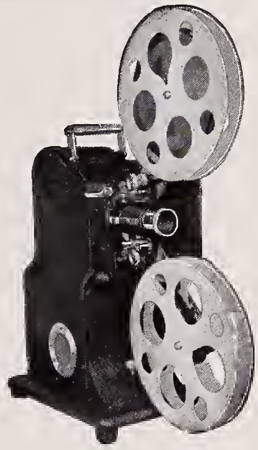

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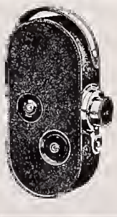

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a problem—that of up to the minute movies at a small cost. It goes farther than the mere solution of the problem, for a movie camera means that it will be possible for the Dartmouth Secretaries' Association to sponsor a service to the alumni which marks a new era in keeping Dartmouth graduates closely informed of all that is going on at their Alma Mater. It will be possible to show before their eyes, within a short time after the events have taken place, the whole panorama of student and town life in Hanover.

"Amateur movies are just coming into their own. Dartmouth will be one of the first colleges to produce 16mm. movies for wide distribution. As the production of these becomes more widespread and as improvements to the camera come along, our movies will increase in technical perfection. Dartmouth films, as they are released to the associations, will include a well rounded picture of the preceding two or three months and, as facilities for doing the job more professionally increase, it may be possible to widen the scope of our field and give the alumni even more complete pictures of Dartmouth life."

Enclosed with this statement was a blank to be filled out and returned by the club secretary. The secretaries were asked whether or not they were interested in the movie service and if they considered that a fee of fifteen dollars would be a fair rental charge for the two sets of two 400 foot subjects, which would be sent to them during the year. The response was encouraging. It appeared that more than twenty groups were willing to subscribe to the yearly series and that several others would occasionally take advantage of the opportunity to secure films for meetings. Added to this support was the certainty that some alumni would want to rent the films for individual home shows, and we knew well enough that there would be a demand from preparatory and high schools for films depicting Dartmouth student life.

It was therefore in answer to all this interest in the movement that *Dartmouth College News* was established over five years ago. Since that time twenty five reels of film have been produced. Each one is 400 feet in length, bringing the total footage of Dartmouth releases to 10,000 to date. Each picture is titled fully and there are two or three duplicate copies of every reel. Most of these have been produced for release as newsreels during the various years but, for more general use, some have been made into composite films, picturing typical activities at Dartmouth in any year. The availability of such material for the assembly of these composite reels, attractive to almost any audience, is another distinct advantage of the whole scheme.

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alumni clubs are the final judges of the success of the plan. They like it and *Dartmouth College News* will continue. I believe that alumni of other colleges would be equally enthusiastic.

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■ *The Growth of Human Tumors in Vitro*, two reels, 16mm., is the third of a series of three films reviewed through the courtesy of the *American Journal of Cancer*. It shows unique stop motion studies under the microscope of the growth of cancer cells in previously prepared tissues. The distribution of this film is limited to the medical profession.

■ *Bird and Animal Life of Yellowstone*, one reel, 16mm. and 35mm., reviewed through the courtesy of Ray-Bell Films, Inc., is an exceptionally interesting film of the furred and feathered friends in this nationally famous park. Distribution is limited to groups.

News of the industry

[Continued from page 417]

Bell & Howell notes ■ A new 8 mm. reel of special construction is announced by this firm. It is of standard, 200 foot capacity and is described as "non binding" because it is made of a special grade of springy steel. The reel is said to retain its alignment and not to become bent or spread even under rough handling. The special construction also is embodied in the new Bell & Howell 1200 and 1600 foot 16mm. reels for use with Filmosound projectors. All reels have the self threading device. ■ R. Fawn Mitchell, manager of the technical service department, states that Filmo cameras have been used recently in a highly successful manner to make slow motion studies of machine performances. ■ The main office of the company, in Chicago, reports that investigation has disclosed over sixty movie theatres in operation at the Century of Progress Exposition, of which many are equipped with 16mm. Industrial and travel movies are being shown at the exposition on continuous 16mm. projectors.

Dealers in NRA ■ The photographic dealers of New York met in conference on August 6 for the purpose of formulating a workable code under NRA. At that time, the National Photographic Dealers' Association was organized. P. Y. Howe, of

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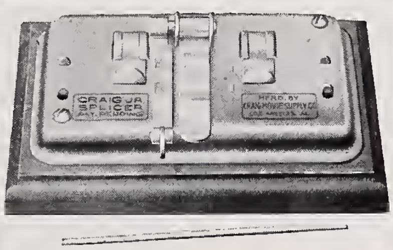

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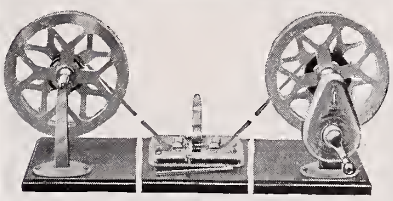

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San Francisco: Camera Shop, 145 Kearny St.

Eastman Kodak Stores, Inc., 216 Post St.

Hirsch & Kaye, 239 Grant Ave.

Kahn & Co., 54 Geary St.

San Francisco Camera Exchange, 88 Third St.

Schwabacher-Frey Stationery Co., 735 Market St.

Sherman, Clay & Co., Kearny and Sutter Sts.

Trainer-Parsons Optical Co., 228 Post St.

San Jose: Webb's Photo Supply Store, 66 S. First St.

Santa Ana: Stein's Stationery Store, 307 W. Fourth St.

Santa Barbara: J. W. Collinge, 1127 State St.

Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.

W. W. Martindale, 1319 Third St.

Stockton: Holden Drug Co., 345 E. Weber Ave.

Peffer Music Co., 40 S. California St.

West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.

Haanstad's Camera Shop, 404 Sixteenth St.

The May Co., 16th & Champa Sts.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.

Bristol: Lee E. Paulmann, 65 Laurel St.

Hartford: Harvey & Lewis Co., 852 Main St.

D. G. Stoughton Co., 255 S. Whitney St.

Watkins Bros., Inc., 241 Asylum St.

Meriden: Broderick & Curtin, 42 E. Main St.

Middletown: F. B. Fountain Co., 483 Main St.

New Haven: Fritz & Hawley, Inc., 816 Chapel St.

Harvey & Lewis Co., 849 Chapel St.

Norwich: Cranston Co., 25 Broadway.

Waterbury: Curtis Art Co., 65 W. Main St.

Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.

Frost Bros., duPont Bldg.

Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.

Eastman Kodak Stores, Inc., 607 14th St., N. W.

Fuller & d'Albert, Inc., 815 10th St., N. W.

Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.

Miami: Miami Photo Supply Co., 31 S. E. First Ave.

St. Petersburg: Robison's Camera Shop, 410 Central Ave.

Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.

Central Camera Co., 230 S. Wabash Ave.

Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.

Eastman Kodak Stores Co., 133 N. Wabash Ave.

Fair, The, Dept. 93, State, Adams & Dearborn Sts.

Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.

Norman-Willets Co., 318 W. Washington St.

Post Office News Co., 37 W. Monroe St.

Seamans, Photo Finisher, 1953 E. 71st St.

Stanley-Warren Co., 918 Irving Park Blvd.

Wolk Camera Co., 201 S. Dearborn St.

Evanston: Almer Coe & Co., 1645 Orrington Ave.

Hattstrom & Sanders, Inc., 702 Church St.

Galesburg: Illinois Camera Shop, 84 S. Prairie St.

Highland Park: B. E. Christensen, 391 Central Ave.

Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.

Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.

Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.

Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.

Howard Co., Inc., 112 W. Wayne St.

Frankfort: Pathex Agency, 206 E. Walnut St.

Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.

H. Lieber Co., 24 W. Washington St.

La Porte: Temple News Agency, 816 Jefferson Ave.

South Bend: Ault Camera Shop, 122 S. Main St.

309 S. Michigan St.

Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.

Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.

Westing Photo Service, 3816-6th Ave.

Iowa City: Rexall & Kodak Store, 124 E. College St.

Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.

Wichita. Lawrence Photo Supply Co., 149 N. Lawrence Ave.

Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.

Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.

Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.

Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.

Folkemer Photo Service, 2814 Rayner Ave.

Zepp Photo Supply Co., 3044 Greenmount Ave.

Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Atlantic Motion Picture Service, 1108 Boylston St.

Cinecraft Co. of New England, 80 Boylston St.

Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.

Ralph Harris & Co., 30 Bromfield St.

Andrew J. Lloyd Co., 300 Washington St.

Montgomery-Frost Co., 40 Bromfield St.

Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.

Pinkham & Smith Co., 13 Bromfield St.

Stillfilm Sales Co., 470 Stuart St.

Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.

Lowell: Donaldson's, 75 Merrimack St.

Lynn: Moehring's, Inc., 490 Washington St.

Milton: Ed. M. Robinson, 23 Avalon Rd.

Newtonville: Newton Photo Shop, 92 Bowers St.

Salem: Pitman Movie Service, 418 Lafayette St.

(Continued on Page 436)

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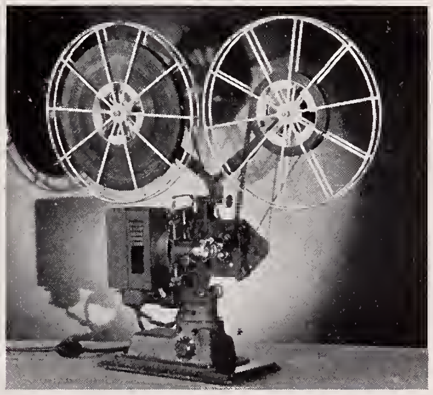
George Murphy, Inc., was elected president; Joseph Dombroff, of Willoughbys, treasurer; Henry H. Herbert, of Herbert & Huesgen, secretary. A code was written, signed by 107 members of the association and sent to Washington on August 16, where it was provisionally accepted. Regional vicepresidents are now being elected and of these, F. E. Gatchell, of W. D. Gatchell & Sons of Louisville, Ky., is the first. The National Photographic Dealers' Association urges every photographic dealer in the United States to join its ranks for the mutual welfare of all. The fee is five dollars a year and membership is open to any dealer who buys photographic goods for resale. Applications and further information may be obtained from P. Y. Howe, president, George Murphy, Inc., 57 East 9th St., New York City.

Pathe sound ■ Important news, which marks an advance in the sound on film field, is the announcement by Frederic L. Gerke, 45 West 45th St., New York City. He is offering a number of interesting, 16mm. sound on film subjects which have been transferred from Pathe professional sound releases. These include multiple reel features and selected short subjects for the home, church or school. Mr. Gerke states that distribution centers will be created in all important cities and that new subjects will be released each month.



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World Film ■ A reorganization and installation of many new facilities are reported by World Film Enterprises, Film Center Bldg., 630 Ninth Ave., New York City. Well known in the past under the name of Jack Rosenthal's M. P. Repair Service, authorized sales and service station of all DeVry motion picture products, the new firm continues to embody this feature and has added many new ones, such as a sound and public address service, conversion of silent projectors to sound, projection service, equipment rental and many other aids to the motion picture worker.

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(Continued from Page 434)

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Harvey & Lewis Co., 1503 Main St.

Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.

Flint: Gardner Photo Service, 1425 Detroit St.

Grand Rapids: Photo Service Shop, 44 Monroe Ave.

Jackson: Royal Film Service, 125 Michigan Ave., W.

Lansing: Linn Camera Shop, 109 S. Washington Ave.

Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.

Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.

Moorhead: B. F. Mackall, Inc.

St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo Shop, 205 E. 12th St.

St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.

Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.

Bayonne: Milton Mendelwager, 192 Ave. "B."

East Orange: H. C. Deuchler, 543 Main St.

Jersey City: Levy's Sport Shop, 149 Monticello Ave.

Montclair: Edward Madison Co., 427 Bloomfield Ave.

Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.

Plainfield: Howard W. Boise, Inc., 154 E. Front St.

Summit: Eastman Bookshop, 380 Springfield Ave.

Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.

Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.

Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalh Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.

Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Nowak Optical Co., Inc., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.

Goshen: T. H. Finan.

Haverstraw: E. H. Vandenburgh, 3 Broadway.

Hempstead: Agnew's, 47 Main St.

Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.

Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.

New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS. 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.

Newburgh: Baxter Pharmacy, 486 Broadway.

Pelham: Kolb & Crawford, 129 Wolf's Lane.

Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.

Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.

Schenectady: J. T. and D. B. Lyon, 236 State St.

Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.

Troy: A. M. Knowlson & Co., 350 Broadway.

Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.

Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.

Canton: Camera Shop, 531 Market Ave., N.

Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.

Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.

Columbus: Capitol Camera Co., 7 E. Gay St.
Don McAlister Camera Co., 73 E. State St.

Dayton: Dayton Camera Shop, 1 Third St. Arcade.

Portsmouth: V. E. Fowler, 824 Gallia St.

Steubenville: Beall & Steele Drug Co., 424 Market St.

Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.

Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.

Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Veazey Drug Co., 135-7 W. Main St.

Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.

Marshfield: Mel's News Stand, cor. Broadway & Anderson.

Pendleton: J. T. Snelson, 608 Garden St.

Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.

Chambersburg: Harry E. Walker, 130 Lind Way, W.

Easton: Easton Sporting Goods Co., Second and Northampton St.

Erie: Kelly Studios, 1026 Peach St.

Greensburg: Clyde B. Moore, Box 117.

Harrisburg: James Lett Co., 225 N. 2nd St.

Johnstown: Johnstown News Co., 115 Market St.

Langhorne: National Entertainment Service, 121 S. Bellevue Ave.

Lebanon: Harpel's, 757-9 Cumberland St.

Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.

Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.

Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.

Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.

Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Memphis: Memphis Photo Supply Co., 122 Union Ave.

Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.

Fort Worth: Camera Shop, Inc., 113 W. 6th St.

Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.

San Antonio: Fox Co., 209 Alamo Plaza.

Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.

Norfolk: G. L. Hall Optical Co., 257 Granby St

Richmond: G. L. Hall Optical Co., 418 E. Grace St.

Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.

Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.

Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.

Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

Zillah: Bartleys Pharmacy.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Plankinton Arcade News Stand.
Racine: Photo-Crafts Shop, 526 College Ave.

UNITED STATES POSSESSIONS

CANAL ZONE

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HAWAII

Honolulus Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

Colombo: Amateur Photographic Co., 3 Victoria Arcade Bldgs., Fort.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co.. 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
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Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
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W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
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Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
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Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs.
J. ChOtard, 20-22 Rue Bobillot.

GERMANY

Kotzschenbroda i sa.: Rudolf Steineck, Moritzburger Strasse 19.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Dave Bros., Waterloo Mansion, Apollo Pier.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
Meiji-Shobo Publisher & Bookseller, No. 8, Nichome, Harukicho, Hongow.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

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Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr. 61.

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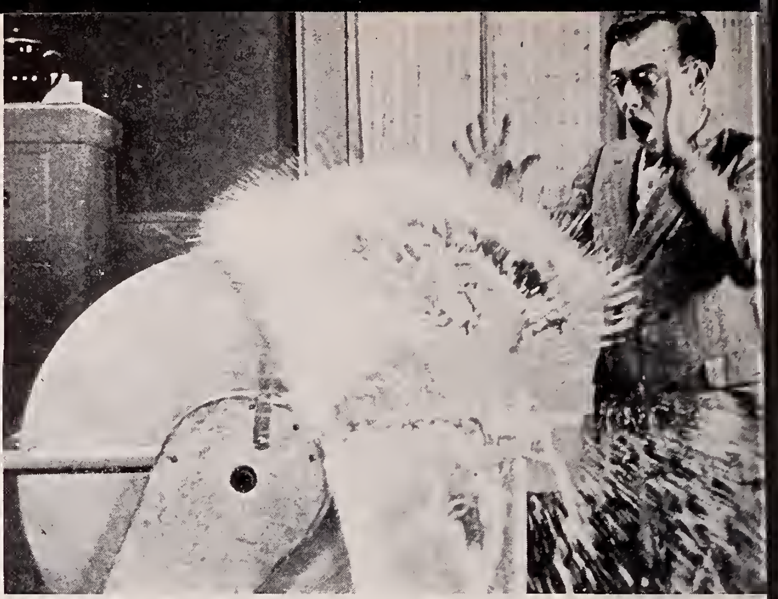
MOVIE MAKERS

105 West 40th Street
New York City



JUST NEIGHBORS

Featuring Harold Lloyd, Bebe Daniels and Snub Pollard

Harold and his wife, Bebe, are great friends of their next-door neighbors, but a quarrel ensues when Snub's chickens get into Harold's yard. Then Harold's wife inadvertently turns the garden hose on Snub and his wife, and the comedy is well launched. Finally, Harold rescues Snub's baby from street traffic and harmony is restored.

MR. WIFE

Featuring Neal Barns and Jack Duffy

Neal and his wife criticize each other's efficiency and decide to exchange work for the day. Wife starts for hubby's court house job, leaving hubby to do the washing, clean the house, look after the baby, etc. The cook leaves. Washing machine and vacuum cleaner troubles develop—ludicrously and tragically—as well as destructive activity of the dog and the baby. And how about wifey? Look and see.

These are only three of nearly 500 subjects available from our Branch Libraries and Distributors in forty of the leading cities of the United States and Canada

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We are now prepared to furnish a limited service in Talking Films, as well as silent films in both 16mm. and 8mm. Send for catalogue of the type desired.

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to Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No Risk. Send for booklet *How the Kodascope Library brought Prosperity to our Store.*

KODASCOPE LIBRARIES, Inc.

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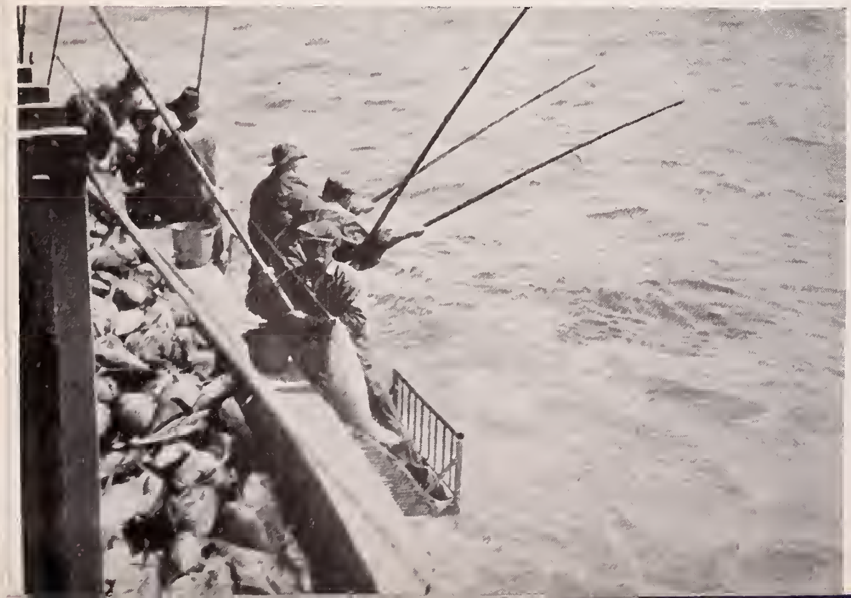
Here are more thrills than are usually crowded into the lifetimes of a dozen fishermen. Catching sea bass with rod and line from the shore. Tuna fishery in full blast off the coast of Mexico with tons of fish coming over the side. A shark fishery with several exciting contests, including a man overboard. Then the whale fishery, and finally the greatest thrill of all in the harpooning of a giant ray or manta, with a spread from tip to tip of more than 17 feet, and weighing more than 2 tons.



NEW THRILLS *from your* FAVORITE REELS

Either of these new, super-brilliant Kodascopes brings added vitality and interest to your movies

THERE'S a wealth of crispness and beauty in every reel of your films that you may never see unless the projector with which you show them is brilliant enough to bring out their full snap and sparkle.

More illumination—that's of prime importance to successful movie shows. Dependable, simplified operation is a close second. You get both and more in either Kodascope K or D.

THE "K's"—EASTMAN'S FINEST PROJECTORS

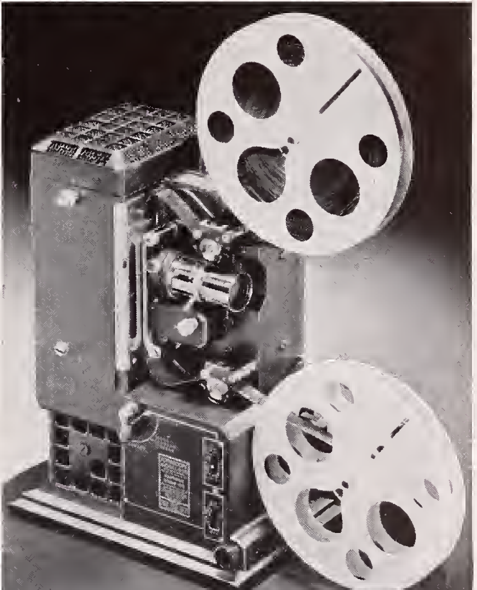
Kodascope K-50 supplies the maximum illumination necessary for average home projection... 500 watts. Kodascope K-75 is fitted with a special 750-watt lamp of unsurpassed brilliance, especially desirable when showing movies before large groups.

THE "D"—HIGH BRILLIANCE, LOW COST

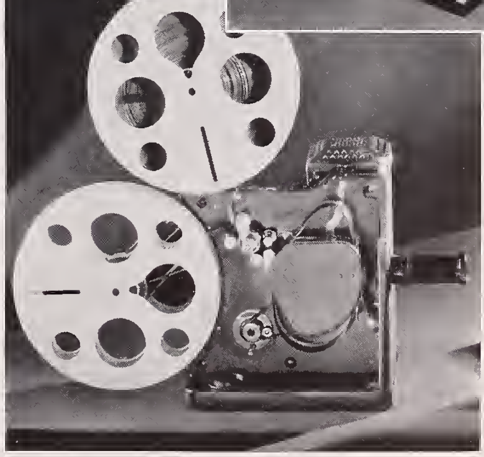
Kodascope D, too, has an exceptionally brilliant light source—400 watts—the most powerful of any projector within dollars of its low price.

What's more, both Kodascopes K and D are equipped with unique and important refinements for greater efficiency, easier control.

Bring some of your summer's films to your Ciné-Kodak dealer. Ask him to project them for you in Kodascope K or D. You'll be amazed at the difference these new Kodascopes make.



KODASCOPES K-50 AND K-75, *new 500-watt and 750-watt projectors, have a special switch that governs both the room lamp and the Kodascope lamp; centralized control panel; fast motor rewind and tension brake that safely rewind 400 feet of film in less than 30 seconds; smart, sturdy, compact construction. The* K-50, $175; *the* K-75, $200.

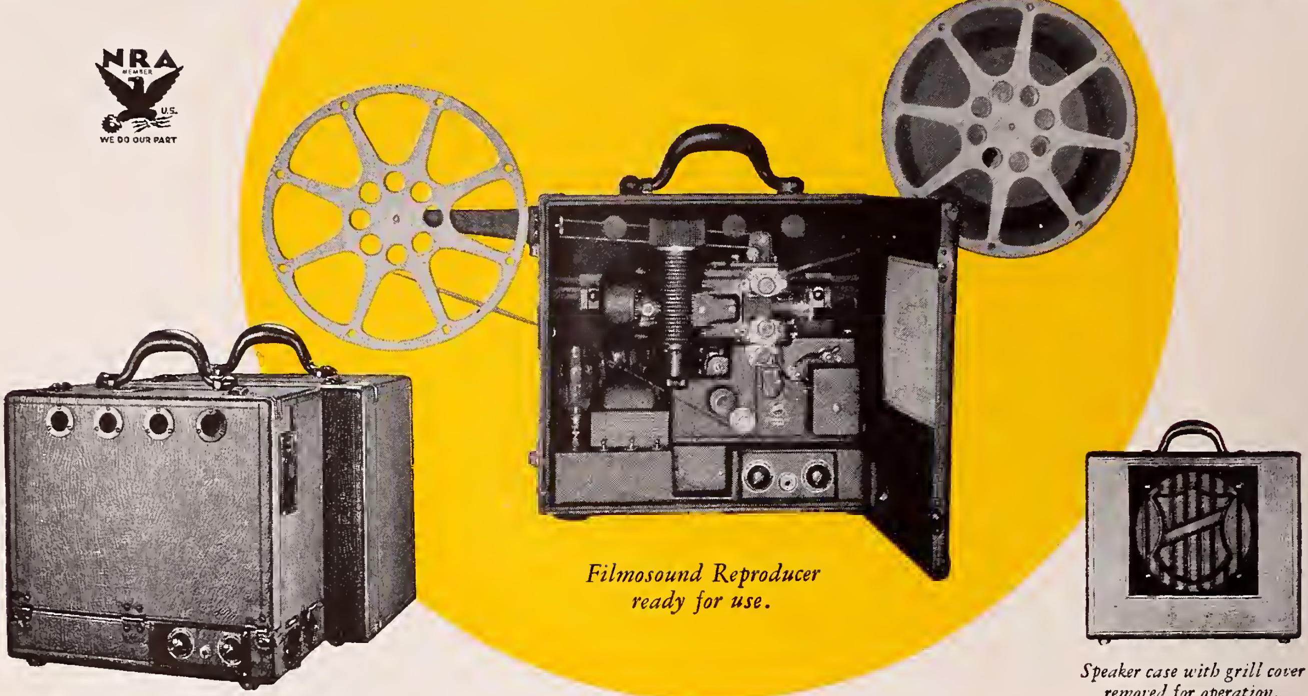


KODASCOPE D *has 400-watt illumination; motor rewind; new, improved motor-driven cooling fan; variable speeds; framing lever; still picture attachment; elevating device; is light and compact, and is finished in bronze with nickel plated fittings.* $62.

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

Printed by WNU, New York

BELL & HOWELL Filmosound



Filmosound Reproducer, complete in two cases, ready for transporting.

Filmosound Reproducer ready for use.

Speaker case with grill cover removed for operation.

The Perfected 16 mm. Sound-on-Film Reproducer

Now—a Non-Binding 8 mm. Reel

Bell & Howell introduces a 200-foot steel 8 mm. reel that will not take a "set" when spread or compressed. Flanges are "springy" and admit and pay out film without binding, no matter how roughly the reel has been handled. This new reel is handsomely finished, and has the famous B & H self-threading feature. Footage graduations show automatically the amount of film on the reel. Price, 50c each.

The B & H Filmosound presents 16 mm. sound-on-film movies at their *best*—large brilliant pictures, perfect fidelity of sound reproduction, and *genuine* portability. Fourteen Filmosound outfits in 12-hour daily operation at A Century of Progress *prove* month after month the *perfection* of Filmosound design and operation.

A Filmo Projector of the JL type gives theater-clear projection. The amplifier is a three-stage unit employing six tubes. It supplies microphone voltage and has film volume control, microphone volume control, and tone control. The dynamic speaker is efficiently baffled and gives a response over the entire audible range of frequencies. Sufficient volume for auditorium seating 1,000 and more.

Taking 400-, 1200-, or 1600-foot reels, the Filmosound produces a sound movie of as long as 45 minutes duration without changing reels. The reels themselves are of all-steel construction, light in weight, cannot be bent out of shape, and receive and pay out film freely. The Filmosound is contained completely in two compact cases, giving genuine portability. Prices: Filmosound complete, with amplifier, projector, and speaker, $700. 1200 foot reels, $4.50. 1600 foot reels, $5.50.

BELL & HOWELL

FILMO

PERSONAL MOVIE CAMERAS AND PROJECTORS

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H Co., Ltd.) Est. 1907.

Bell & Howell Company
1843 Larchmont Ave., Chicago

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PERSONAL MOVIE CAMERAS AND PROJECTORS

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1933

25c

WHY DO YOU READ MOVIE MAKERS?

Because you are interested in one of the most fascinating of human activities—taking and showing amateur movies.

But this is only the outer reason. The kernel of your interest lies not so much in the fact that you actually are engaged in this hobby but that you want to get everything out of it that you possibly can. You don't want to be a dub at it. You want to realize to the full the pleasure of creation—of recreation—that amateur movies can give you.

To minister to this fine desire for accomplishment, an important industry has arisen. This industry has brought to your hobby the highest skill in engineering, optical precision and craftsmanship. The fine tools which you have to use in your hobby have been created at your demand; they depend upon your support for their continued existence and improvement.

Such an industry, in response to the demands made by this discriminating, this technical, this unusual hobby, has given us machine precision in every way equal to that of the finest professional apparatus; it has given us special cameras and fast film; it has placed at our disposal even the attributes of color and sound.

Interesting? Yes, but if it is to continue and to bring to pass the promises of the future, we amateurs of today must have a true sense of values. Do we still wish amateur movies to be provided with the tools that enable us to make this hobby a fine accomplishment? Then we must support those factors in the industry whose aim is to grant that wish.

Our industry has been more fortunate than others because its standards of production have not been lowered to meet the cry of fear which hides behind "cheapness". On the contrary, there has been an increase in the number of precision instruments of high quality. This is a fine compliment to the discrimination of you who support our industry. A piece of apparatus, which has a true value, is of true worth and you have recognized it as such.

We have come far since 1923 and have done truly wonderful things in our hobby; now that most of our fear is behind us, let us strengthen our desires toward the fine things that are still coming.

But what about the answer to the question at the head of this page? Here it is. Movie making is an accomplishment. You wish to know what you can do to improve your own accomplishment, what others are doing in theirs and how they are doing it. MOVIE MAKERS exists to tell you precisely of these things.

Further, you wish to know all the stimulating details of the new tools that constantly are being brought to the aid of your better accomplishment. MOVIE MAKERS advertising keeps this information constantly up to date, giving you monthly news. *That's an additional reason why you read MOVIE MAKERS.*

The National Recovery Administrator, General Hugh S. Johnson, has written us a well considered letter on the subject of advertising, as related to mass buying and the return of normal sales. We'd like to quote the whole of it, but perhaps the most profound observation it contains is this:

> *"...volume of advertising, when reduced, deprives the reader of much of the NEWS about merchandise and values upon which he is accustomed to depend..."*

that is

ADVERTISING IS NEWS!

READ YOUR MOVIE MAKERS FROM COVER TO COVER

Two FILMO Projectors with 750-Watt Illumination

Better movies for everyone—that has been Bell & Howell's aim in 16 mm. equipment since the first Filmo Camera and Projector were made. Recently, Bell & Howell's efforts to improve 16 mm. movies have been directed toward projection brilliance, using vastly increased illuminating power to lend new sparkle to every film, whatever its photographic quality. To provide the cooling required for safe, efficient, and economical use of high-wattage lamps, the Filmo cooling system has been given new effectiveness. The result is two 750-watt Projectors which bring to personal movies a quality rarely seen on the home screen. In addition, these new 750-watt Filmos come abreast of professional 35 mm. projection. When used in halls or auditoriums, they cast full theater-sized pictures with a flood of "lime-light" brilliance. The new models are described in detail below.

The Filmo R *Projector*

GENERAL SPECIFICATIONS: Nine-to-one shuttle and shutter movement reduces dark periods to 1/160th second, banishing flicker. Edge tension at aperture and rectangular shuttle movement eliminate all wear and abrasion of film. Lenses interchangeable. Automatic safety shutter prevents film blister. Only Kodacolor lens and filter need be added for color movies.

AERO DUAL COOLING: Heat-dissipating lamphouse fins and internal improvements give modern high-powered lamps unequalled cooling which prolongs life and gives maximum efficiency. Comfortable coolness on projector exterior, too.

LAMP: 750-watt, 100-volt lamp is standard. 400- and 500-watt 100-volt lamps may also be used.

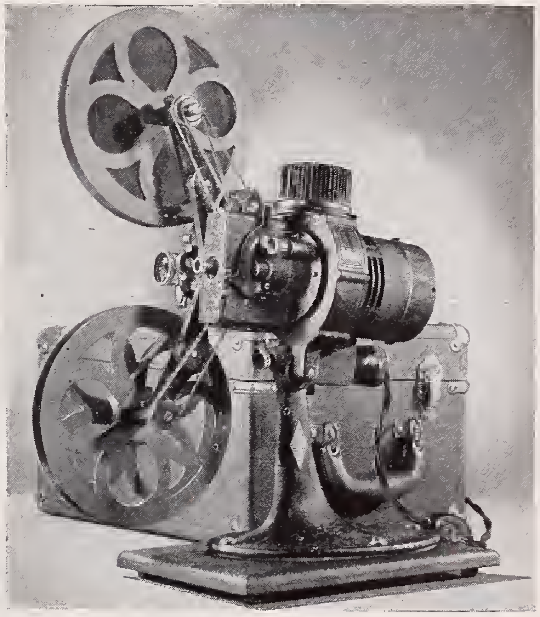
LATERAL REFLECTOR ADJUSTMENT: Gives maximum effectiveness to reflector.

MANUAL FRAMER: For out-of-frame prints. Properly made pictures are framed automatically.

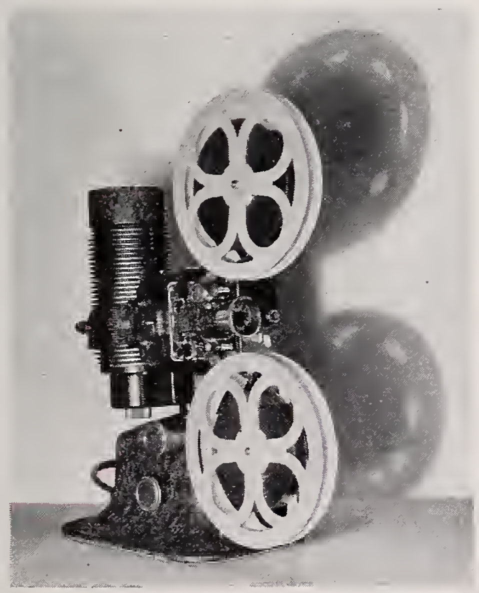
AUTOMATIC POWER REWIND: Push a lever, and the film is rewound in less than 60 seconds.

CARRYING CASE: Drop front permits easy removal of ready-erect projector.

CLUTCH AND REVERSE: Permitting still projection and running of film backward.



The Filmo JS *Projector*



GENERAL SPECIFICATIONS: The general specifications for the Filmo JS 750-watt projector are identical with those for the Filmo R Projector, and include aero dual cooling, lateral reflector adjustment and automatic power re-wind as described for the Model R Projector. In addition, the Model JS is distinguished by these special features:

GEAR-DRIVE: The only fully gear-driven projector. No belts. Gears fully encased and silent.

HIGH SPEED LENS: The JS lens is a new type 2-inch F 1.65. Its high speed contributes much to this projector's great illuminating power.

BUILT-IN PILOT LIGHT: A disappearing pilot light allows machine to be threaded and operated without room lights.

NEW TILT CONTROL: Control knob on base centers picture on screen with great ease.

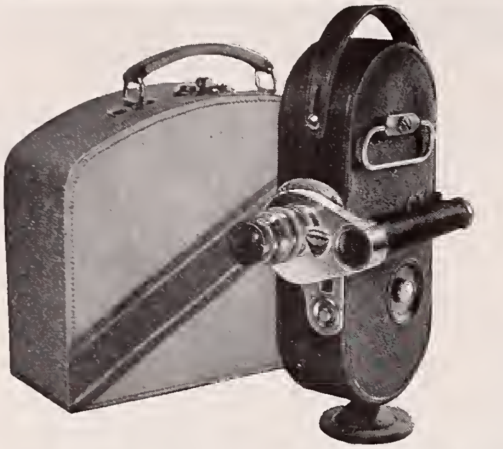
ILLUMINATED VOLTMETER DIAL: Allows constant check on lamp voltage during operation.

LARGE BASE: Broad, substantial, cabinet-type base lends great stability to machine.

BELL & HOWELL
PERSONAL MOVIE CAMERAS AND PROJECTORS
BELL & HOWELL Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H Co., Ltd.) *Estab. 1907*

FILMO

PROFESSIONAL RESULTS WITH AMATEUR EASE



a Sensational

MOVIE CAMERA OFFER!

The New 4-Speed 1933 Model

STEWART-WARNER

16mm. MOVIE CAMERA fitted with *f*/**1.5 WOLLENSAK LENS** *at* **1/2 PRICE!**

Regularly listed at **$97.50**

OUR PRICE

$48.75

Zipper Case supplied with Camera $4.75 *extra*

Mail Orders Filled

Sturdy, light in weight, built for years of service, it has many features found only in cameras of much higher price, including:

- 4 speeds (one of which is
- S-L-O-W MOTION)
- f/1.5 WOLLENSAK LENS (one inch focus in micrometer focusing mount)
- SPY GLASS FINDER
- SPRING DRIVEN
- Holds 50 or 100 ft. roll 16mm. film (any make)

For Amateurs Who Want Professional Results

THE WILLO Effect Matte Box

$5.50

Ideally adaptable for use on Enlargers, though primarily designed for exclusive use on cameras for diffusion effects. Will fit any enlarging lens, not exceeding 1⅝ inches in diameter. Even where Matte box itself does not fit—same results possible by holding gauze matte in place over lens during exposure.

Willo Effect Matte Box excels for

—Photographic effects in projection printing.

—Improving old negatives, suitable for enlarging.

—Portrait negatives, to eliminate retouching. Same soft tone effects obtained as in photography.

Send for latest 16mm. Rental Library Catalogue

WILLOUGHBYS

110 West 32nd Street, New York

"At the Sign of the Camera"

NRA MEMBER U.S. WE DO OUR PART

A glimpse at next month's Movie Makers

Chief of the twenty or more features of the December and seventh anniversary number of Movie Makers will be the listing and description of the Ten Best amateur films of 1933, as selected by the editorial staff. Chosen each year from hundreds of amateur pictures of fine quality—all of the films sent to the League consultants and many especially submitted for this consideration—this annual selection represents the largest collection of amateur pictures viewed for judging. Included with the Ten Best are the films awarded honorable mention for some special quality.

James W. Moore, ACL, has accumulated reports and descriptions of home projection rooms and personal cine theatres, which he presents in an entertaining discussion. There are home cine theatres in remodeled basements, attics and play rooms—even in the garden. Some are small replicas of Broadway movie palaces and others are informal family projection rooms. Many are beautifully equipped with ingenious adaptations of theatrical devices.

Frederick G. Beach, ACL, offers a compendium of title making methods for the new amateur cameraman. Those who have considered making their own titles and have wondered how to go about it will find in this article a clear solution of their doubts.

Esther C. Quaintance has written about producing fairy tale photoplays for children. Few amateur pictures have been made specifically for the amusement of youngsters—mostly they are forced to perform for the edification of their elders. Mrs. Quaintance tells how to reverse the process and make a film that children will like. Incidentally, she includes much solid information, useful to the producer of any type of story film.

Answering the three demands of the movie maker who likes to tinker his own, little work, little weight and little cost, Roland Swedlund, ACL, gives ample but concise directions for building a reflector outfit for use with Photoflood or Photoflash bulbs.

In a provocative article, Carl L. Oswald, ACL, explores the third dimension of the silver screen. This is not an announcement of a new stereoscopic invention but rather a discussion of how one may capture the simulacrum of the missing third dimension. Motion pictures are an illusion anyway and the illusion of a third dimension should be part of the picture—if you can get it!

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

R. I. Nesmith and Associates

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Editor ARTHUR L. GALE

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ALEXANDER de CANEDO . . . . . *Art Editor*

Yours for a happier Thanksgiving

"LOOK AT FATHER GETTING READY TO CARVE THE TURKEY. CAN'T WE TAKE MOVIES OF HIM?"

"SURE. I BROUGHT G-E MAZDA PHOTOFLOOD LAMPS ALONG FOR INDOOR SHOTS. WE'LL PUT SOME IN THE LIGHT SOCKETS AND FILM THE WHOLE PARTY."

GET SCENES LIKE THIS EASILY

with this magic lamp

MAZDA 105-120V PHOTOFLOOD

Only 35¢

Get some G-E Mazda Photoflood lamps from your film dealer or druggist and enjoy new movie-making fun indoors this Thanksgiving. General Electric Company, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
MAZDA PHOTOFLOOD LAMPS

Closeups—What amateurs are doing

In a way, we are glad that October is over and that when you read this it will be too late — too late, that is, to send in a film for judgment in Movie Makers' selection of the Ten Best amateur films for 1933. This, the oldest annual competition in the amateur movie world, with its coveted honors marked by hand lettered leaders especially prepared for the winning films, closed for 1933 on November first. The results will be published in the December number of Movie Makers. This world wide evaluation of amateur filming by the staff of Movie Makers never has been regarded with such intense and eager interest as in the twelvemonth just closed. We have looked at films by the hundreds, more likely by the thousands. We have seen a few bad reels, a great number of good ones and an amazing collection of really distinguished stuff. The selection of a mere ten subjects from this triumphant march of movie making achievement is going to be tough enough as it is, so in a way we are glad that the twelvemonth is over. In a way, too, we're mighty sorry, for it was a thrilling, almost unbelievable experience to find out just how good amateur filming could be and how much there was of it. Well, from this date on, it's another year, and another Ten Best is coming up. *Let's go!*

A 500 foot, 16mm. picture, *Babes in Chinaland*, showing Chinese youngsters under the care of American missionaries, impressed this department as one of the best pictures of its kind ever reviewed at League headquarters. It is, we understand, one of a series photographed by the Reverend H. R. Ferger, ACL, in his years with the Board of Foreign Missions of the Presbyterian Church. Perhaps the chief value of this delightful reel is to be found in its downright human appeal—the delight of scrubby little orphans finding a new way of life—an appeal which is presented with full force in well photographed and carefully sequenced views and then allowed simply to speak for itself.

Jack Lewis, ACL, of Wichita, Kans., who stopped by the League offices on his way to Europe to get some data on European customs regulations, now has reported graciously on his experience at the borders. It seems that the guardians of the frontiers are getting pretty well acquainted with the familiar carrying cases of the movie making tourist, for, though Mr. Lewis carried his equipment in plain view at all times, he was not stopped once on account of it.

"*Don't* look at the camera, Mr. Duffy!!"

Down in Mexico City, Arthur E. Ojeda, ACL, is working on a film plan that is one mighty good answer to the ever present problem of the family record. Called *An Evening at Home*, it is described on the carefully prepared script as a story without words and we can add here that it is also a story without people, at least complete people. It's the closeup technique again, applied to the arrival of father home from work, the children's delighted greeting, suppertime, the bedtime story, the youngsters being sent off to bed and a table of bridge until lights are put out.

Working entirely in Kodacolor, L. E. Clifford, ACL, of the United States Naval Academy, Annapolis, Md., is producing a record film of the old city and the Academy. In the carefully prepared filming plan, the historical aspects of these attractive subjects are featured.

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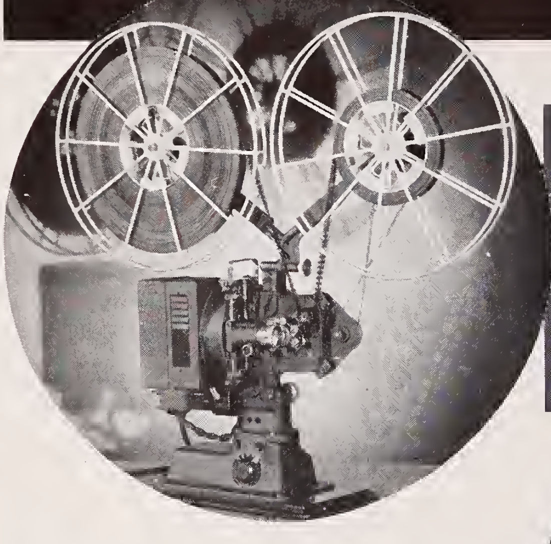

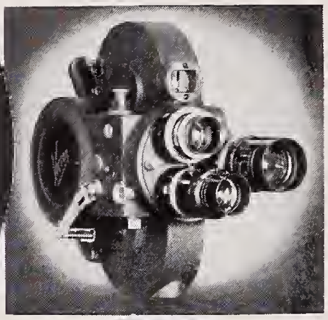

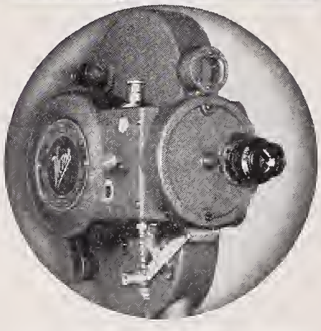

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Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this number. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., has four new Filmo Library releases picturing animal, plant and Indian life in America's southwest. They are *Wild Animals of the Desert, Wild Life on the Deserts, Hopi Indians of the Painted Desert* and *Among the Navajo Indians.*

■ Eastin Feature Films, Galesburg, Ill., has added *With Buffalo Bill on the U. P. Trail* to its rental library and has three new 100 ft. subjects for sale, *Capturing a Wild Stallion, Zion National Park* and *Bryce Canyon National Park.*

■ Frederick L. Gerke, New York City, offers new 16mm. sound on film subjects, *Traffic Tangle* and *All for Mabel,* comedies; *The Last Yard—Knute Rockne; Self-Defense,* a Grantland Rice Sportlight; *Toytown Tale* and *Red Riding Hood,* cartoons. New silent releases include the features, *His First Command, My Friend from India, Black Cyclone* and *Wreck of the Hesperus;* comedies, *Telling Whoppers, Daredevil, Old War Horse, Mr. Hippo, Harem Knight* and *Hubby's Weekend Trip;* Æsop's Fable cartoons, *Dixie Days* and *Circus Capers.*

■ Guy D. Haselton, Hollywood, Calif., will be glad to send his illustrated booklet of Travelettes, on request. Subjects featured are *Sequoia National Park, Deer of Yosemite* and *Bears of Yosemite.*

■ Hemenway Film Co., Boston, Mass., distributes *The Passion Play,* a five reel 16mm. film of the life of Christ.

■ Hollywood Film Enterprises, Hollywood, Calif., has 100 ft. aviation stunt pictures in addition to *With China at the Front* and *Volcano Kilauea;* and of course this is the headquarters for Mickey Mouse and Silly Symphony cartoons in both 8mm. and 16mm.

■ Kodascope Libraries, New York City, offers the following November releases: *Around the Bases,* featuring George Lewis and Dorothy Gulliver in one of the Collegian Series; *Ali Baba and the Forty Thieves,* with the Fox Kiddies; *Pals in Buckskin,* the first episode of a thrilling Western serial, *The Indians Are Coming,* featuring Tim McCoy, Edmund Cobb, Francis Ford and Alene Ray.

■ J. Navilio, Brooklyn, N. Y., offers sound on disc features from six to ten reels each as follows: *This Thing Called Love, Her Man, Sophomore, The Iron Man, Flying Fool, Ned McCobb's Daughter* and *Big News.* Two reel comedies also are available in sound as well as a complete silent library.

■ Ernest M. Reynolds, Cleveland, Ohio, will be glad to send a descriptive list of films for sale, which include *St. Augustine and Bok Tower, Through the 1000 Islands* and *Heart of the Adirondacks.*

■ Films also may be purchased or rented from the following companies, Gillette Camera Stores, Harry's Camera Shop, Mogull Bros. and Willoughby's, in New York City, and Eastman Kodak Company, Rochester, N. Y.

Free films

■ *To borrow the films listed in this column, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* titles *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *When Industry Plays,* one reel 16mm. and 35mm., is reviewed through the courtesy of the Goodyear Tire and Rubber Company and shows that vast organization on an official holiday. Everybody goes—from the president to the messenger boys—and everybody has fun at this annual outdoor romp. Other large industrial organizations may find helpful suggestions in this film, for making their own outings a success.

The roof is off

THE present indoor filming season is the first for amateur movie makers in which they have what amounts to a complete equality of opportunity with their professional brothers in the matter of cine photography. Year by year, the equipment available to personal filmers has increased until now there are cameras, films and lights at their disposal with which to accomplish the most intricate photographic processes in movie making.

Sound recording and the wizardry of laboratory operation still belong in the main to Hollywood, but these always have been alien to the prime business of cine photography. That they account for much of the existing professional screen result is unquestioned, yet, to the movie makers, either amateur or professional, they are additive rather than fundamental. The cameraman is, to the photographic initiate, the dominant figure in picture making technique.

There always have been cine amateurs—although their number has been small—who have offered the ready alibi that their work was less good than that done by professionals because their equipment was insufficient. These complainants have been ready to list complicated devices and attachments which, if they could but have them on amateur cameras, would enable filmers to do all of the things that they have always wanted to do but have refrained from attempting because, from their deep knowledge of the subject, they know them to be impossible with the "toys" at their disposal.

These superior souls must now be in a truly sad state, because they must either "put up or shut up." Some of them already have reached the safe ground of objection because they cannot, as amateurs, find a plethora of equipment that will let them do sound recording. When they are pointed to the firms that will build this sound recording machinery for them, as a special order, they generally manage to fade out of the discussion in some way or other. The very advanced camera technician who may, in the past, have objected to personal filming on account of its equipment limitations just now is investigating the far reaches of the bewildering wealth of equipment that is ready for him in the winter of 1933. The pseudo advanced technician, who had more vocabulary than capacity, is, for the moment, silent and let us hope that he remains so.

This winter brings a definite challenge to the first rate amateur camera technician to tackle all of those things that he has wanted to do, in the way of advanced cinematography, and to do them in such a manner that they will match the best work of professionals. The amateur has a full line of tools at his command and his brilliant use of them will depend upon his intelligence, his attention to detail and his willingness to work hard.

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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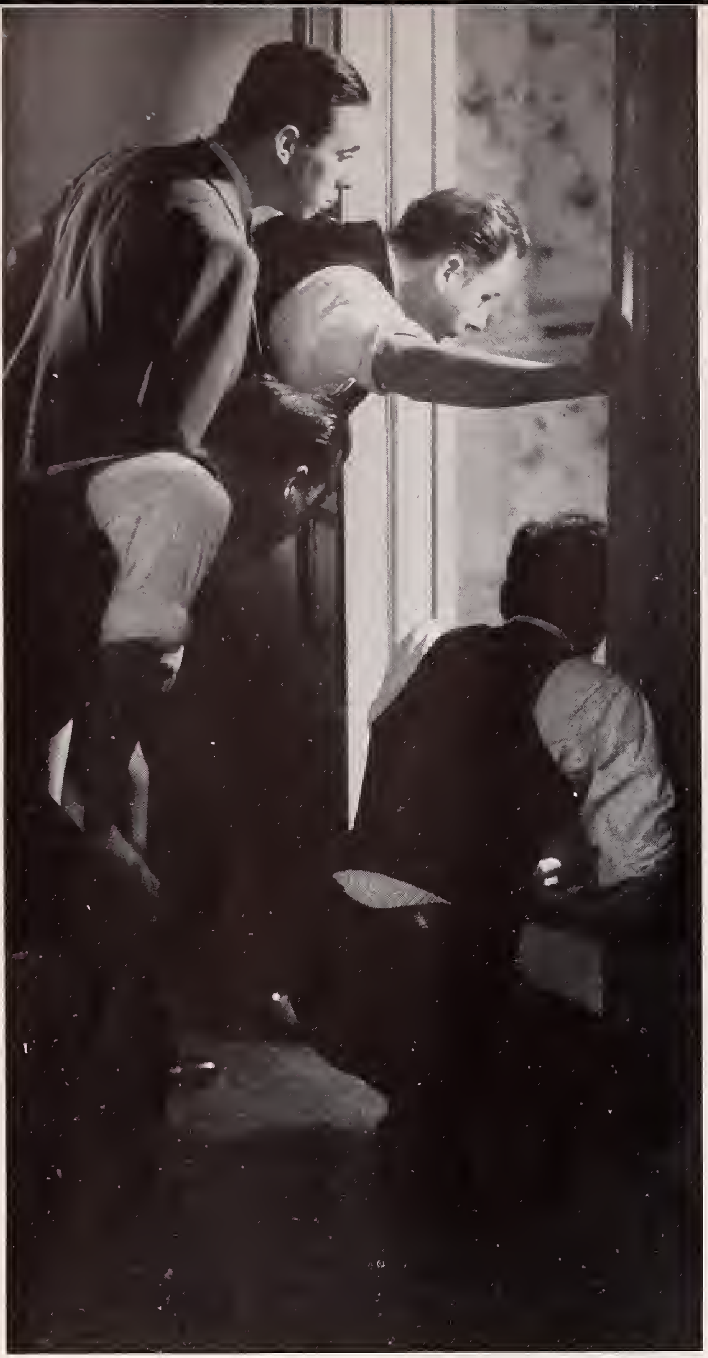
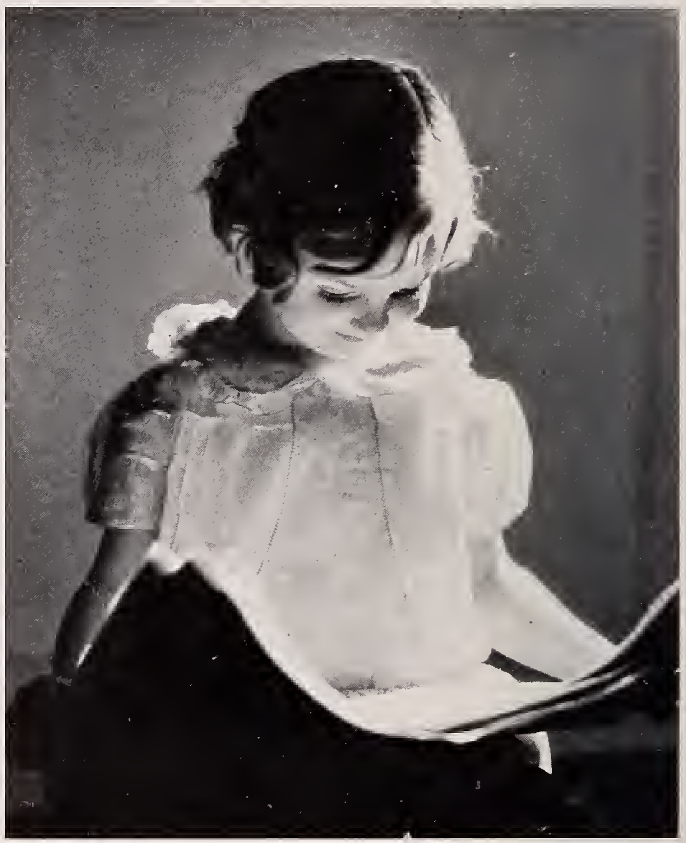


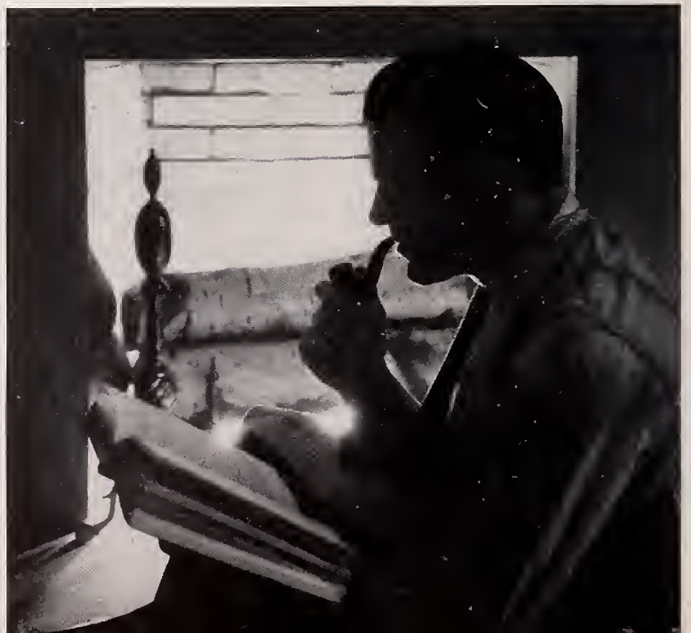
Frederick Bradley

AT the top is a fine example of side lighting—the principal source of light being hidden in the doorway. Note that the shadows are not inky black but are illuminated by a second source of light. In the center is presented the happy effect of diffused light coupled with strong, direct side illumination. The light, falling on the white paper, makes the latter itself a source of diffused illumination. In the fireplace shot, the subject is between the light and the camera, producing a silhouette effect.

R. I. Nesmith and Associates



Ewing Galloway



MOVIE
MAKERS

Night blooming cameras

RUSSELL C. HOLSLAG, ACL

ONE normally thinks of interior lighting and daylight as antitheses. With the all pervading glow from the open sky bathing our subject, it is relatively easy to take a picture; this light penetrates everywhere and gives us a constant and heaven sent "top light" without further trouble on our part. But—artificial light! No sooner is the subject mentioned than there rises to the amateur's mind visions of wires, fuses, replacing furniture, expert arrangements and difficulty in general. Indeed, as the shades of night fall, many a movie amateur gives over any idea of filming.

Such an individual, if he only realizes it, still is living in the cinematographic dark ages. Realization of new things should dawn and pierce the gloom. Filming by artificial light is fun! It is fascinating! It is easy, too, or many people would not make filming an important feature of their parties.

Shall we dwell on the fact that an *f*/3.5 camera loaded with supersensitive film can provide a fully exposed screen picture indoors or that a low priced bulb can provide lots of light at no inconvenience? No, certainly not, for these facts are already well known. What, then, is the difficulty? *Placing* these lights? Here, perhaps, is the first imaginary stumbling block which the uncertain ones may see. Let us try to clear it away.

In the first place, the only way that the camera catches and records outlines and details of objects is by means of the light reflected from these objects. In order to be reflected from such objects, light from some source must fall upon them first. Outdoors, the source is the sun; we simply take it for granted and go ahead and shoot our picture. We can't control the direction from which the light comes, so we arrange our subject to best advantage instead. But, indoors, we can control the light's direction as well, and this gives us an excellent, additional possibility for having things just as we want them.

In the beginning, we can take successful pictures simply by keeping in mind the elementary facts already stated: first, that light should fall on the subject and second, that the subject should reflect light into the camera. As the eye is more sensitive than the fastest film, it sometimes happens that a subject may seem bright to us although it does not reflect enough light to register on film. Here is where the exposure meter will help. However, even without this excellent aid, we can form a rough approximation of the quantity of light that the various parts of the subject will reflect, by squinting at it with our eyes almost closed. This procedure will tend to make the shadow details disappear, but the important parts of the subject still should be perceived. The dark blue glass, much used by cameramen in the past, is also an aid in trying to see the subject as the film will see it.

The whole point of this is whether or not the subject is well illuminated. "But you haven't told us how to illuminate it yet," some one may complain.

That comes next. Sally forth into the room with half a dozen of the bulb lighting aids that were mentioned and look around for the most promising electrical sockets or outlets. A good way to judge the efficacy of these is to note the extent and area of the light produced when the room is lighted in the ordinary way. Replace, with Photofloods, all those bulbs which affect the area that you wish to illuminate. The next thing is to look out for the *sources* of light. Remembering our axiom that the film is affected by the light which the subject *reflects,* take care that it will not be affected by direct rays from the sources of light. While the lights are on, look through the finder at the scene to be filmed. You should locate at once the glare of any bare bulbs, rays from which strike the eye directly. If there is any, interpose some opaque object between the bulb and the line of the camera's view. It will not be difficult to do this and yet to keep the subject adequately illuminated. Sometimes, bulbs will be placed in lighting fixtures whose shades prevent a direct view of the bulb from the camera position. This will work out all right, provided that the shades are not so thin that the bulbs can be seen through them plainly.

In indoor lighting shots, it is advisable to shoot from a tripod, simply as a matter of convenience, for this will enable one to maintain the camera in a definite position while the lights are arranged and things are made ready. With a little experience, this preparation may be completed almost in less time than it takes here to describe its principles.

We keep the direct glare of the bulb out of the camera's "line of vision" because of the possible danger of a disagreeable flare. Not many amateurs stop to consider the possibility of a similar danger from the subject itself. A subject who wears glasses, which may catch the light unexpectedly and reflect it into the camera like a couple of miniature searchlights, is a classical example. Glasses, of course, should be removed automatically unless the subject is to be quiet and is not to turn his head. A kindred, though lesser, danger lies in the direct light which may fall on a highly reflective surface and give a distracting glare on the screen. People with light complexions and who wear white garments reflect more light into the camera and call for a half stop to a full stop smaller lens opening to avoid the danger of glare. Look out for shiny surfaces of any description that may appear in the picture field. If the action calls for opening a door, make sure that the varnished surface does not, at some point in its travel, reflect a glare from the light source into the lens. With a little attention to these points, you will

[Continued on page 476]

Aids for editors

MALCOLM G. JACKSON

Simple devices and methods to serve cine film cutters

IT IS an admitted precept that, no matter how carefully and intelligently planned and photographed, any film will be helped by editing. In many cases, careful editing can do more than just help a picture—it will practically make it anew, turning a threat of screen boredom into a promise of real entertainment.

The mechanical operations in editing and care of film are not formidable. Compared to them, fitting together a picture puzzle is a Gargantuan task. There is no reason why the beginning amateur should shy at the sight of a splicer.

System simplifies any process and good system is particularly helpful in editing. Obviously, the first step is to run through the film and make either written or mental notes of the scenes to be shifted or eliminated. The next step is to cut the reel into its component scenes and arrange them in some manner for easy identification. Of the many methods that have been devised to accomplish this end, but two of the most useful will be described here. One of them requires what may be called an "editing board." A piece of wood, the size being governed entirely by the amount of film the movie maker is likely to edit at one time, is bored with recesses about two inches in diameter and half an inch deep, which are arranged in rows and numbered accordingly. A good sized board to start with would be about a foot and a half long, a foot wide and three quarters of an inch thick.

As the scenes are cut from the reel, they are coiled up into little rolls and slipped into the holes. A note of the content of the scene, which is written on a sheet of paper, is headed with the same number as that appearing over the hole in the board holding the film clip. This supplies the editor with an easy reference. When looking for "No. 10. Johnny throws a ball to Billy," he has only to pull out the clip in cell No. 10. The advantage of this method is that the film will not be scratched in any way as it may be in the case where nails are used. Those desiring to elaborate on this idea may raise the board to a convenient angle by means of a support in the back.

The second system, an editing aid modeled after the type used in professional studios, offers a very efficient setup. Briefly, it is a rack supporting a cloth bag which may be lined with outing flannel or other soft material. A rectangular framework supports the top of the bag and over the opening is placed a wooden strip with a number of clip clothes pins fastened to it. The pins also could be strung on a rod or heavy wire. Each pin is numbered like the cells in the board to help in systematizing the work. As film strips are cut from the reels they are clipped to a clothes pin by one end and the loose end of film is allowed to fall into the bag. The amateur who takes pride in his editing table can work out this idea to suit his space and other editing facilities.

After the written descriptions of the scenes have been studied and a continuity has been evolved, the scenes are relisted in their new order, still retaining the old number referring to either the cells in the board or the clothes pins in the rack. Then the film clips themselves are taken from their holders in succession and fastened together in the new order, with paper clips of the "OK" type. The rest is a matter of splicing.

There are only a few little rules which must be adhered to in order to insure a lasting splice. To begin with, the splicer must be clean. Keeping in mind that the perforations must bear the greater part of the strain to which the film is subjected as it passes through the projector, care should be exercised in the scraping operation so as not to injure them. Slightly wet the surface to be scraped unless the equipment is intended for the dry scraping method which works equally well in splicers designed for it. With the scraper blade remove *all* of the emulsion and then roughen the surface just a trifle to provide a good base for the cement. Film cement acts by dissolving the celluloid base, not as an adhesive, so that when the two ends are brought together and pressure applied, a welding action occurs. With a partially full brush, apply the cement quickly and follow it immediately with the pressure. Allow about fifteen seconds for the splice to set. After removing the film from the splicer, test it with a sharp tug at either end. If the splice comes apart do not try to do it over but clip off a frame from the end of both sections and try an entirely new joint. Be sure to use just as little cement as will hold the splice together. Keep the bottle tightly corked and if the cement becomes thickened, due to evaporation, discard it.

The film is now ready for the finishing touches. Run it through the projector, watching for light frames and bad spots and removing them as you go along. This work may be accomplished more easily if the rewind is placed in front of the projector and is used instead of the regular projector take up reel. Assuming that all changes have been made and that the cutting and joining have been completed, the film is now ready to be cleaned.

Cleaning is advisable to secure a brilliant presentation and also to insure preservation of the film, since dust and other foreign matter such as oil and [Continued on page 472]

Apply film cement quickly and follow with even pressure

Leo J. Heffernan, ACL

Irving Browning

Spice for your films

PAUL D. HUGON

A summary of new cine devices and when to use them

FEARFUL and wonderful will be the appearance of many an amateur movie this fall, if the admirable new devices placed at the cameraman's disposal in recent months are used with more zeal than discrimination. The desire for gadgets is innate in the civilized breast, for they extend technical possibilities out of all proportion to their cost. Used for the wrong purpose, however, they prove to be a boomerang. A safety razor may have a good blade, but that blade is out of place on a restaurant table.

Improvements on straight movie making, including editing processes, are of three kinds: those that surmount photographic difficulties (variable speed and focusing devices); those that open up new possibilities (lens changing, film reverse, magazine changing); those that create psychological values (the iris, the wipeoff, the fade, a set of masks).

To a large extent, every photographic effect is also a psychological effect. Variable speed, for example, may be used to take care of extreme lighting conditions, as in waning daylight or at night, but it has also a bearing upon the action which it slows down or speeds up, with sometimes desirable, sometimes undesirable results. In taking a picture of races, of an approaching automobile or of reckless driving, often we run the camera slowly in order to accelerate relative projection speed. When there are people visible in the scene, it is well to warn them to move as little as possible, as the added speed otherwise will make their actions jerky. If single frame speed is used, the actors will have to be rehearsed very thoroughly in the difficult art of slow gesture, especially as regards turning heads, raising hands and taking hold of an object—all performed very rapidly in daily life. This requires a director with a good deal of experience and no little patience in the actors. For example, if the scenario calls for a cable of a mountain railway suddenly snapping, the break will be shown in one closeup. Then, in a separate long shot, the cable car will be followed, racing precipitously into the abyss. To produce the effect simply will require taking the scene at one eighth or one sixteenth speed as the car goes down the incline at a normal rate. But the people in it will have to throw their hands into the air or cover their eyes with their hands at one eighth or one sixteenth the normal rate. For this reason, single frame speed is never to be used on street scenes in which the actions of pedestrians are beyond control.

Slow motion normally will be reserved for sports analysis or for the comedy effect of suddenly slowed action, such as the cat walking away from a pool of molasses in which it got entangled or the sleeper awakening. It will be used also in filming scenes done in miniature, such as toy trains representing full size ones or models of landslides, floods and the like. Reduced diameter necessitates proportionately increased camera speed, bringing with it the screen illusion of greater weight, solidity and ponderous motion.

Wipeoffs speed up action and create definite contrasts

Reverse motion is valuable in scenes of inanimate objects in mysteries. One may make a pool of liquid disappear suddenly, cause smoke to be sucked into an orifice or turn again into a document some ashes that were thought undecipherable. It also is used with farce effects—for example, to make animals jump up a ledge or out of water. Obviously this should not be abused, except in a personal film where any trick is permissible however trite and evident.

The purely psychological effects, such as iris, fade and wipeoff, are not interchangeable. The iris or circle is a *spatial exclusion* effect, made to disclose one object or one act among many. A man is busy rowing a small boat in what appears to be the ocean. The iris opens up and it turns out that he has been working a rowing machine in a gymnasium. Amateur scenarists should cultivate an acquaintance with situations that can be interpreted two ways and in which the spectator misleads himself through habitual association of ideas. They are sure laugh getters.

The fade is a *slow time* or tempo effect. Its purpose is to let the mind carry on its imaginings while the scene slowly comes or goes. For example, it is useful in such action as lovers disappearing into the garden at night, a ship leaving the New York skyline behind or youth changing to maturity. The fade also may be used to a limited degree in marking a definite break in the continuity of time or space, although it is less definitive in this work than the positive break of a title. One might, for instance, fade out on harbor scenes of a ship sailing and fade in on ocean scenes of life at sea, thus indicating a passage of time and space.

Less slowing in effect than the fade is the lap dissolve or mix. This is, of course, simply a simultaneous fade out and fade in on the same film footage, in which, as the name implies, one scene dissolves into the next without interruption in the play of images. The device finds good use in marking the transition between two important sequences of action which are taking place in different circumstances but at approximately the same time. In fact, the potentialities of this device, one of the suavest and most

[Continued on page 469]

Filming for the football coach

RUSSELL H. KETTELL, ACL

Scoring touchdowns with the help of camera and screen

TAKING football coaching movies must be considered as a business as well as a pleasure. A reel or two of random line plays, taken with the camera held in the hands, may give some impression of the speed of the game, but from the coaches' point of view such pictures are worse than useless—for they show nothing helpful and are a waste of exceedingly valuable time. To be of any assistance the cameraman must have experience and good equipment and must work hand and glove with the coaches.

The two most expensive pieces of necessary equipment, a camera (preferably with a turret head) and a projector, probably can be begged or borrowed for the season if they are not already possessed. In addition to these, one should see to it that there are three lenses in the turret head—a one inch *f*/1.5, a two inch *f*/1.5 and a four inch *f*/4.5 or faster. A good light meter and a substantial tripod, with its head adapted to permit the operator to follow the quick twists and turns of the play, complete the photographic equipment.

If there is no convenient elevation for the cameraman to perch upon, a tower such as that used by the writer may be built locally for about a hundred dollars. It consists of a steel frame supporting a raised and screened platform which is reached through a trap door at the head of a ladder. At its fixed position the camera is fourteen feet above the ground, well away from the obstruction and confusion of the crowd. Three rubber crutch ends fastened permanently to the floor hold the legs of the tripod firmly, thereby relieving the operator's mind of a consideration that is otherwise a real nuisance. Attached to the rear uprights of the frame and just off the ground are two automobile wheels upon which the tower may be tipped by a squad of half a dozen persons, to be pulled about by them or dragged behind a car as a trailer. (See the photograph on page 470.)

One is constantly mindful of the fact that the sun, during the football season, is low in the sky and that the games are played late in the afternoon. The sun is usually a red disc, just sinking into the western haze as the final whistle blows. Supersensitive film is therefore in order, for its increased red sensitivity is at its best in late afternoon light.

If you are going to take a complete record of the whole game, running the camera at the ideal speed of forty eight frames a second—which probably you will not do—some sixteen or eighteen reels of film will be required. This is what Claus Gillotte does for Harvard in the major games, while at New Haven, I understand that they go into it even more elaborately and use film of standard width. We at Middlesex School take, on an average, two or three reels of 16mm. during the bigger games and feel that we get from them enough information to keep the team busy until the next Saturday comes along. Our shots, for economy's sake, never are taken faster than thirty two frames a second and, as the light begins to fail and the grandstand shadows reach out across the field, we change to twenty four and then to the normal speed of sixteen. The lens in the meantime has been opened gradually from *f*/11 to *f*/1.5, all according to exposure meter readings. If the coaches have been cooperative enough to put the team in uniforms with a fair amount of white on them, one can take fair pictures on a clear day and on an open gridiron until a few minutes before sunset.

Since the game of football itself is broken up into a series of plays with waits in between, the length of each photographic shot is pretty well determined. It is worth pointing out, however, that on each play the camera should be started well before the ball is passed and should be continued three or four seconds after the play is concluded. The extravagance involved is entirely necessary for an intelligent viewing of the whole reel.

Photographs by Muller-Bradley

If you are taking only a small percentage of the total game, the question of how to choose which plays to film will arise. This will be answered partly by the coaches, who undoubtedly will provide a list of your own team's signal numbers that they want to have covered during the afternoon and a few of the opponent's formations that they want to examine before the next year's game.

In addition to this definite list, the operator will want to take a good many plays just on his own initiative. He must know something about the way a football game leads up to its dramatic situations and something about the particular character of his team. The statement that it is easier to score from outside the thirty yard line than inside the ten should put the cameraman on his toes when a light, aggressive team gets a first down on the thirty or forty yard line. He will waste no frames on inevitable line bucks or the stupid routine of carrying the ball across the sidelines. Of course if he gets a chance to take such a play right under the camera's nose at the center of the field he probably will shoot it anyway, just for the fun of catching the facial expressions.

Luck was with me once on such an occasion, for the runner tried to jump over his tackler, turned a beautiful flop in the air and came down on the top of his head almost under the movie tower. Fortunately he was not injured, and the picture stands as a cheerful record of something not worth trying.

A slow motion "setup play" also has become a regular part of the coaching. This is a photograph of a carefully rehearsed play taken, during practice, of two lineups in uniforms that are differentiated easily. The team with the ball walks through its assignments against a non resisting "opposition." With every player of the offense flattening his man, the play, as each play ideally should, is seen to run neatly through to a touchdown.

We always work with an alternate, one doing the actual shooting, the other loading the spare camera, reading the light conditions and checking up on whether or not the play just called for is on the list of those desired by the coaches. It is most certainly a two man job and there are moments when a messenger service is useful too.

As a general rule, a one inch lens is used when the play is within twenty yards or so of the camera and a two inch for all other parts of the field. When the camera is stationed at the center of the western side line in any action in the two extreme corners, the figures overlap so much (unless the camera is at a really great height as in a stadium) that it really is not worth while to expose footage.

We seldom use a four inch lens except for some definite study, such as that of a kicker trying for the extra point after a touchdown. In general, you want the whole team except the safety man in your frame, for the work of each man counts vitally and that is what you are trying to impress upon the players.

Assuming that the game is on a Saturday, the reels will be returned from the processing station during the week following. The coaches probably will want to go over them privately before they show them to the team. It is our practice to have one of the coaches operate the projector, stopping the machine to repeat by hand turning, frame by frame, the mistakes or the good plays as they appear. "Of course that play did not work, Jones, you were taking out the wrong man each time!" Thus the lessons may be pointed out and hammered in.

The reel is valuable to the players, to the coaches and to the school and its alumni. The very best and most instructive shots are cut out and added to a roll of "all time" football, the bulk is labeled simply with the game and year and filed for reference a year later—for the style of offense and defense of a team is likely to be basically the same from year to year.

It quite possibly may seem to some people that all this sort of thing is making a little too much of the game, especially in connection with schoolboy athletics. My answer is that we believe that this is the simplest way of giving the players a picture of the game as a whole and an understanding of the individual's part in it. We also believe that the motion picture is a great help in the effort now being made to teach boys how to handle themselves cleverly and with a minimum risk of injury. Probably it is this reason, most strongly of all, that has led me to perch up in my cage for so many Saturday afternoons, looking, with one eye shut, through a little viewfinder one eighth of an inch across.

Perhaps football, of all fast games involving many players, is adapted best for motion pictures. Not only do football pictures provide a dramatic spectacle for the home movie screen but they also are of inestimable value in coaching. The movie tower here described is a unique aid in making both coaching and entertainment pictures, for it permits an open, unobstructed view.

It is a pity that it is not possible for the officials to see the photographic record of the games that they have run. There are debatable points in every game, and the camera can give a final answer to many of them. Here, for instance, we see quite plainly that he really did step outside on the thirty yard line, as he was running for

[Continued on page 470]

Spoken titles

Advice on how to write and insert the spoken caption

THEODORE HUFF, ACL

European Picture Service

To avoid confusion, carefully identify actors who speak

IT IS increasingly difficult for amateurs to make photoplays with good dramatic technique because, the professional silent picture having died out and sound not yet being generally practical for the home worker, no longer are there models for study in every theatre. No longer is the amateur presented with the pattern of the silent photoplay every time he goes to the movies. As a result, some amateurs have produced what might be called silent talkies—photoplays which are punctured at intervals with printed titles in much the same manner that actual dialog would be presented in a talking picture.

For many years we accepted the silent picture without a question. It was, in a way, an artistic medium superior to the present day film because it pretended only to suggest, while the talkie, by adding dialog to monotone images in a swing toward realism, fails to reach the goal. Color and the third dimension still are lacking. Speaking from the artistic, though not from an entertainment, viewpoint it is as illogical to cause black and white shadows to talk as it would be to color a marble statue or to perfume a painting of a rose. However, present day audiences have become accustomed to the talking screen to such a degree that, in the presence of a silent drama, remarks such as "Isn't it funny when they don't talk?" and "What are they saying?" seem inevitable.

Yet, when spoken titles are inserted properly, they so blend in the mosaic like pattern of the whole film that the audience is not conscious of them. There are a number of methods of obtaining this desired smoothness in spoken titles. First of all, they should be inconspicuous in appearance. Borders and backgrounds are acceptable for introductory, descriptive, time lapse or connective titles, but conversational titles should be given a plain black background. Secondly, they must be short and should not remain on the screen a second longer than necessary. Written concisely, a spoken title should not contain more than ten or fifteen words, with twenty as the absolute limit. If it is longer than that, a title will interrupt the action noticeably. These short titles should be held on the screen long enough to be read and no longer. Nothing is more annoying to an audience or disruptive of an unfolding drama than the caption which remains long after it has been read. Some authorities claim that a second a word should be allowed, or enough time to read the title aloud once slowly and once rapidly. In practice, however, this seems entirely too much. One second for *two* words will be found sufficient. If there are ten words in a title, five seconds would be the correct length for it. Allowing about five inches (sixteen frames) as a second of time, the title would be twenty five inches in length. When extra long words are used, there may be exceptions but, for the average spoken title, a good rule is to halve the number of words and multiply by five inches. Occasionally, in the case of very short titles, even this footage may need trimming to preserve the illusion of the picture.

Scenarios should be written so that as few titles as possible will be required. The story should be told in the visual terms of action and movement. Characters must be shown *doing* things and events must unfold before the eyes of the audience rather than be presented before or after the fact in title dialog. Pantomime can take the place of words in many instances. A majority of the Chaplin pictures are without titles of any kind and the others contain only a few of two or three words. There are many devices, such as letters, telegrams, diaries, signs, bills, business cards, time tables and proclamations, to take the place of titles. Inserted as closeups, these will tell the story in pictures and save words. As a general rule, in photoplays there should be no more than five titles in 100 feet. This amounts to fifteen or twenty feet at most in each 100 feet of film. Every effort should be made to tell the story in terms of *pictures*. Overcoming limitations to create illusion is the source of most great art.

Another cause of irritation and breakdown in the thread of illusion in some amateur films is the audience's seeing people talking and wondering what they are saying. I don't mean by this that a title should be used every time an actor opens his mouth but, when there is conversation, what the characters are talking about must be clear. The maker of the film may know, but no one else except an expert lip reader will understand unless specific precautions are taken. One way is by the use of gestures combined with facial expressions. If a man is angry, he can pound the desk; if two people are arguing, they

[Continued on page 470]

Children of the cine camera

COLIN S. COLLINS

Which reveals the secret of making better baby films

TIME was when no photographer's advertisement was regarded as complete without "Children our specialty" somewhere in the space. Yet very few of them were able to get good child pictures, as any old, family album will attest. Today, even the humblest amateur with a dollar still camera can, and does, get a more lifelike picture of a child than the best equipped studios—not always, but now and then. The successful child still picture is an arrested moment suggestive of continuous action. With a movie camera, the veriest amateur can get the action. Hence a movie amateur is able to make the most attractive and lifelike photographic studies of children.

This is not saying that an atrocious picture is not made now and then. The slaughter of the innocents is going on continuously, both in back yards and on front lawns. Helpless babies are planked down on a rug or caught at play and shot at sunlight. The child looks dumb, and no wonder. He has been given nothing to do; he can laugh or cry and that's about all.

Suppose that, instead of fifty feet of this, something like a scenario is made. The baby is smilingly regarding something, pointing and cooing. The mother stops her work and kneels beside the child to see what it is. The action that amuses the baby would be a mother bird feeding her young, Fido trying to reduce an old slipper to its component parts or a lawn sprinkler revolving. The scenario would run as follows:

1. Medium shot. The child is looking off screen and laughing at something.
2. Medium shot. Mother is seated at lawn table sewing. She puts down her work and looks at the child.
3. Closeup. (Flash) The child is still laughing.
4. Closeup. (Flash) Mother is looking at the child.
5. Semi long shot. Mother puts her work on a chair and goes to child.
6. Near shot. Mother comes into scene and kneels beside the child, looking outside of the scene.
7. Near shot. The object or action that has been amusing the baby is shown.
8. Return to scene 6 from new angle. Mother says something—child looks at her, then looks at object.
9. Medium shot. Show object again from different angle or action.
10. Medium shot. Mother talks and laughs with child.

This gives a better play of facial expression, for it provides the mother with a chance to coach the child, and the action has a definite objective. It's simple to make. The object or action that the child sees could be cut from library stock or could be filmed at some other time. The only requirement is that the child's glance be attracted in a general direction that would indicate that he is looking at the action of the shot to be used—on the level if it's a fountain, upward if it is an airplane or a cat up a tree.

To get the child's attention, it is necessary only to station somebody out of the range and back of the camera with a noise maker and some gay object, a flag, shawl or whatnot. The noise is made and the object waved. If a level shot is to be inserted later, the person stands on the ground and if it is to be a shot from an upward angle, then use a chair or a stepladder.

The secret of most successful child pictures is to put the burden of the work on some adult who may or may not appear in the picture. It is silly to put the child in a patch of sunlight and tell him to act. He cannot understand and, even if children are of an age when they *can* understand, it is better to let their elders do the hard work. They may understand without being able to follow instructions. It's far more simple to get up on a ladder and call, "Hey, Billy, look at me and smile," than to tell William to gaze in a general direction and grin. He has been told to do something. It's on his mind and he will do his best but he will do it mechanically. But if the first he knows about it is the hail from Uncle Jim, he will be natural.

Pick out a spot well lighted but not by direct sunlight. Use reflectors, if necessary, and then make the child feel that it is a game and not an ordeal. If it is desired to show the child at play, dump the toys on the ground, get the camera ready and then wait ten or fifteen minutes until the youngster forgets about it. If the child is slow, introduce the mother to direct the play or include some older child.

A child barely able to toddle may not react well [Continued on page 475]

Let the child feel that filming is a game—not an ordeal

R. I. Nesmith and Associates

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Milestone ■ The Peoria Movie Club, in Illinois, recently marked the completion of its second, successive year of activity with a dinner, business and social meeting which was very successful, according to the report of secretary S. D. Roake. ACL. More than fifty members and guests took part in the ceremonies which extended from six thirty in the evening until nearly midnight. At the annual election of officers, E. G. Shalkhauser, ACL, was chosen for the third year as chairman, Rudolph W. Ohl, ACL, succeeded C. S. Bunting as vice chairman and Mr. Roake was returned for the third time as secretary treasurer. During the dinner, entertainment was given by June Shalkhauser, daughter of the chairman, while Frank Kichner, a professional cameraman guest of the club, spoke postprandially of the trials and triumphs of movie making. Mr. Kirchner's discussion, which was couched largely in a humorous vein, was closed with a serious appeal for more rigorous cutting and editing in amateur work and was received with enthusiasm by the club membership. Other dinner speakers included Russell Plank and George E. Beyer, advertising manager of the Victor Animatograph Corporation.

The program for this gala meeting featured sound on film productions, chiefly on 16mm. stock. A demonstration of this medium was given by Mr. Beyer, with the screening of a professional feature, *The Haunted Ship*, and an amateur short subject, *Barnacle Bill, the Sailor*. A 35mm. human interest industrial, *Horse Sense*, also was presented and was accompanied by the personal appearance of the leading players, Harold Cook and Glen Richards. The meeting was concluded with a general demonstration of 16mm. equipment, sound and silent.

Pittsburgh progress ■ More than sixty enthusiastic amateur cameramen attended the recent organization meeting of the Pittsburgh Amateur Motion Picture Club, held in Utility Hall of the Pennsylvania Building, Pittsburgh, Pa. C. Lynn, ACL, was elected first president of this strong group, A. W. Ginn, ACL, vicepresident and Dr. J. A. Boarts, secretary treasurer. An interesting program featured the projection of the two reel picture, *A Trip Through Filmland*, a study of the manufacture and development of motion picture stock, as well as a demonstration of the Ciné-Kodak Special, both presented through the courtesy of Hugh V. Groves of the Pittsburgh Eastman Kodak Stores. The club will hold meetings monthly and invites the attendance of all interested amateurs in the city.

Bridgeport afield ■ The first meeting of the new club season for the Bridgeport Amateur Cinema Club was held at the country home of Ernest M. Marshall, ACL, located on Redding Ridge, in Connecticut, and featured a discussion by James W. Moore, ACL, club consultant of the League, of new club activities. A demonstration reel of the Ciné-Kodak Special was presented in the screening, which included a record film of the club's summer picnic, made by James Brown, club president; a record film by Mr. Marshall of an earlier club meeting at his home; a travel study by Kenneth Goodsell, ACL.

New York plans ■ As the initial step in a drive for increased membership, the directors of the Metropolitan Motion Picture Club, in New York City, have reduced the annual dues from five to three dollars, according to the report of secretary Robert M. Coles, ACL. Other plans for the new club season, as announced by the board, include a resumption of the annual interclub contest, deferred from last spring; increased activity on the club's city film; the production of a one hundred foot film story by each of the membership interested, the plot to be supplied and the treatment to be selected.

A recent program meeting of the Metropolitan club featured the screening of *Tenth Olympic Games*, the cooperative production by members of the Los Angeles Amateur Cine Club, provided through the courtesy of that group, and a professionally made picture of the World's Fair. A one reel, amateur made record of the Fair, produced by Robert M. and Charles Coles, concluded the program on a comparative note which was definitely in favor of the amateur treatment. The evening's screening included a demonstration of a new projector by Walter Kerst of the Bell & Howell Company and a showing of semichromatic reversal film stock by Rudolph Pfeiffer, jr., of Kin-O-Lux, Inc.

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Silver Screen Players of San Francisco

From "The Phantom of Cragmont," a S. F. current club film

Technique of cinemicrography

HERBERT C. McKAY

A complete and yet simple discussion of micro filming

The formation of crystals could be recorded on film

Mirzaoff

WITH the recent growth of interest in amateur microscopy there has been a corresponding growth in photomicrography, both still and motion. The fact that any owner of a sixteen millimeter camera, who also has access to a microscope of fair quality, can make acceptable motion pictures of microscopic subjects makes the field a popular one rather than limiting it to laboratory technicians. Perhaps the greatest value of the work, aside from its novelty appeal, lies in the fact that it can be used to present such subjects to those who cannot see them through the microscope. It is a curious fact that many people cannot see objects through the microscope with sufficient clarity to make the effort worthwhile. There is a technique in handling the microscope which many never can master and without which distinct microscopic vision is not possible.

The important point in cinemicrography is the lighting. If the lighting is not properly arranged, a true picture of the object cannot be obtained. Moreover, an inanimate object under the microscope can be given apparent motion by manipulation of the illuminating adjustments of the instrument. It is essential that the light source, external condenser, mirror, microscope condenser and tube all be placed in one straight line. (Of course, there is an angle of reflection at the mirror.)

The next step is to see that the microscope iris is set to the numerical aperture of the objective, or slightly smaller. The field is illuminated, the eyepiece removed and the back lens of the objective is observed. The iris is closed down until its image is seen to be just encroaching on the illuminated area of the back lens of the object. This marks the maximum iris opening for that particular objective and lighting range.

When the proper care is given to illumination, cinemicrography becomes easy. The only accessory necessary is some form of beam splitter, so that the image may be observed and centered during photography. Since there are several of these on the market, this becomes only as serious a problem as the acquisition of any accessory.

Early attempts at combining microscope and motion camera were needlessly cumbersome and expensive. Yet the only secret in the whole thing is that which brings success in any movie production—careful and painstaking methods.

As few amateur movie makers will have access to elaborate professional facilities, consideration of equipment will be limited to an outfit which can be carried in a small bag, yet which will give perfect results. The equipment may be divided into three units, the camera, the microscope and its accessories and the connection between camera and microscope. Any motion picture camera may be used. Direct visual focusing is advantageous but not absolutely essential. If the camera is of such design that direct focus is not provided and the gate design does not lend itself to the use of matte celluloid for inspection of the image, a reflex (prism) focusing tube may be employed.

The microscope may be of any type. The better the instrument, the greater will be the quality of the result obtainable with a given amount of care in its manipulation. A research stand with built in mechanical stage is best, but not essential. The minimum equipment for really satisfactory results is: 1. Laboratory model microscope. 2. 10x achromatic objective. 3. 5x or 8x Huygenian ocular. 4. Simple substage condenser and iris diaphragm.

The equipment which I use and which will serve for all classes of work from the simplest to the most difficult is: 1. Research microscope with wide tube and mechanical stage. 2. Apochromatic objectives 10x, 20x and 90x. 3. Achromatic objective 2x. 4. Compensating oculars 7x, 12x, 15x and 30x. 5. Achromatic substage condenser with all adjustments. Any equipment between these two extremes will serve.

The lighting equipment may be any high intensity microscopic light, either arc or incandescent. A very good light can be made by using one of the small size T-8 projection bulbs and a condenser lens. Between the light and the microscope is placed a cooling trough, a vessel with plane glass sides. This may be purchased from microscope supply houses. The last element of the illumination system (assuming that the external condenser is a part of the lamp housing) is a support for photographic filters. Filters sixty millimeters or about three and one half inches square are about right.

The beam splitter, used as the instrument which connects camera and microscope, is merely a tube which is placed above the microscope objective. It may be immediately above the objective or it may be above the ocular. The

[Continued on page 467]

Practical films

Norman D. Taylor, ACL

Double exposures will give variety to publicity films

Reporting uses of personal films for various purposes

■ Nearly one hundred years after its foundation, in 1836, the Grande Ligne Mission, in the province of Quebec, Canada, is turning to amateur motion pictures to further its widespread beneficences. Centered in Montreal, the Mission now is operating through fourteen Protestant churches and welfare stations and through Feller Institute, a fully equipped preparatory school for practical education. The Reverend Aubrey W. Small, ACL, secretary of the organization, will direct and photograph the proposed picture which, devised as a record and as an appeal message to the Mission's supporters, will concentrate on three main points: the need in the province for the work of the Mission; the actual processes of its work; the equipment and activities of Feller Institute.

■ Working in cooperation with the Tennessee Department of Health, Hilliard O. Wood, ACL, in Nashville, Tenn., now is engaged in the production of a teaching and propaganda film stressing the importance of vaccines in the prevention of disease. Diphtheria will be taken as a type malady in a straight treatment which will both establish the positive values of immunization and "debunk" popular superstitions against the technique. Although the film will be used primarily with children in public schools, the carefully worked out plan on which it is based also will give it value for parent and teacher audiences.

■ With seven 1,000 foot talking pictures and a battery of seventy five 16mm., sound on film projectors, the Plymouth Motor Corporation has embarked recently on its most ambitious program of selling via movies, reports Bell & Howell Company of Chicago. The pictures, built for the most part around human interest stories illustrating the advantages of the Plymouth car, will be used by retail sales managers and for showings to the general public. Two years' successful experiences with movies as a sales medium caused Plymouth to undertake this more extensive campaign.

■ To be attacked by stinging, biting ants when you are hanging to the trunk of a tree more than eighty feet from the ground in the midst of a tropical rain forest is but one of the adventurous byproducts of collecting and photographing botanical samples, according to the report of Otis Shattuck, ACL, of Topsfield, Mass. On a recent year's leave of absence from the preparatory school where he had taught, Mr. Shattuck went far afield on a job of collecting plants for Harvard University. Headquarters were established at the biological station on Barro Colorado Island, in the middle of Gatun Lake, C. Z., and it was there that he carried on most of his serious and important work. The station and a few of the hundred or more rare plants he discovered are recorded in a part of the two reel film of the trip, recently inspected at League offices. The majority of the footage, however, was devoted to a less serious but highly interesting expedition by native canoes up the Bayano River in search of its headwaters, a trip which resulted in good movies but pretty poor scientific data. At the end of two weeks of travel, the Indian guides flatly refused to go any further, bribe or no bribe, so they still don't know where the river begins. Mr. Shattuck, however, says he doesn't care much anyway, as he had collected some fine mollusks, a batch of pickled snakes and four live ones.

■ How a 175,000 gallon oil barge is welded together out of steel plates and frames, without the use of a single rivet, is recorded with unusual clarity in a 400 foot film recently completed by F. D. Koehler, jr., ACL, of Staten Island, N. Y. During the four months that the barge was being built, for the F. D. Koehler Company in the Staten Island yards of the Union Dry Dock Company, Mr. Koehler did not spare himself in getting effective and detailed sequences of each stage of the construction. The care and skill in picture making which he brought to the film mark it throughout as definitely superior in photographic values and in continuity.

■ The boys' work program of the local Y.M.C.A. is the subject of a 400 foot film recently made by E. M. Barnard, ACL, of Arkansas City, Kansas. The picture will be used in publicizing this phase of the Y.M.C.A. and to help raise money.

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Diffusers ■ One of the problems in getting good interior closeups by artificial illumination is avoiding harsh lighting. Although the modern frosted Photoflood lamp gives a somewhat diffused light, in many instances the result lacks the softness necessary for pleasing line portraits. This may be remedied by using a diffuser, which may be constructed easily. With a piece of fairly heavy wire, fashion a ring over which stretch two or three layers of cheesecloth. Three short, stiff sections of wire, bent in the shape of spring hooks, can be soldered to the ring to hold it about two inches in front of a Photoflood reflector. The two inch space will enable the air to circulate enough to carry off excess heat. Diffused light in cine portraiture is almost a necessity, although the exposure may have to be increased slightly.—*Ormal Sprungman.*

Offset titles ■ Although printed titles are neat and easily legible, they sometimes represent a disproportionate investment of effort, for it takes nearly as much labor with the press to print one card as to do a large number. In experimenting with type and printers' rollers, the writer has worked out a method which might be interesting to the devotees of title making. A font of suitable type, two composition rollers, a tube of ink, a chase and a sheet of glass large enough to cover the title area will be needed. The type is first set up and inked very evenly. Just how much to use will be a matter of experiment. When the type is well inked, a clean smooth roller, having a circumference greater than the length of the line to be printed, is run carefully over the type. The lettering will be found to have offset on the roller. This is rolled over the glass and a clean black impression will result. The glass is then placed in position to be photographed and a sheet of white paper fastened behind it in order to give contrast to the letters. The glass should be arranged so that the printing is on the side away from the camera in order that the lettering will not be reversed. It will be found that best results can be secured by backing the glass with tissue paper and photographing with transmitted light, for this eliminates reflections on the surface of the glass.—*Epes W. Sargent, ACL.*

Late fall hints ■ Cold weather may numb the cameraman's fingers but it also brings several distinct aids to filming. The most helpful of these probably are clear atmosphere, blue skies and soft billowy clouds. One of the most interesting points in connection with cold weather cinematography is the effect that the clear air and lower temperature have on steam. It becomes very dense and white, standing out against the sky. An otherwise dull shot of a building or skyline can be animated in a striking manner by including clouds of crisp white steam. The exhausts in the illustration would be less interesting without the steam and the sunlight filtering through it. It is the photographer's delight to catch such backlighting. The old ally, a red filter, will aid in this sort of filming, producing the familiar effect of a dark sky. Steam can be included effectively in compositions of steam rollers, steam shovels, railroad trains, tugs, in fact all kinds of machinery. The crisp days offer ideal conditions for movie making in the city, and it will be found that many shots which cannot be taken during summer may be secured after the leaves have fallen and trees are bare.

Focus data ■ There are times when the advanced movie maker wants to know the hyperfocal distance and depth of field for the particular lenses which he may be using. Although this information is seldom of value to the average amateur, it is sometimes a satisfaction to compute tables for a set of lenses that one owns. The hyperfocal distance is the minimum distance at which critical sharpness is obtained with a given diaphragm opening when the lens is focused for infinity. Depth of field is the difference between the nearest plane in sharp focus and the farthest plane in sharp focus, at a point within the infinity distance at any diaphragm opening. In order to find the depth of field, it is first necessary to find the hyperfocal distance. The following formula enables one to work out a table for any lens. Assuming that the circle of confusion is .05 of an inch, the focal length of the lens should be squared and multiplied by 500. Then the result should be divided by the aperture (*f* number) multiplied by 12. The formula is $\frac{F^2 x C}{A x 12} = H$. F is the focal length of lens; C, the circle of confusion; A, the aperture; H, the hyperfocal distance.

When the hyperfocal distance has been found, the depth is calculated by the following formulae in which H represents hyperfocal distance and D the distance in feet from the lens to the point upon which the lens is focused. The distance from the lens to the nearest plane in sharp focus equals approximately $\frac{DH}{H+D}$ and the distance from the lens to the farthest sharp plane equals approximately $\frac{DH}{H-D}$. The difference between the two results will be the depth of field.

Ewing Galloway

Steam exhausts may be filmed best on a cold, clear day

Check your Christmas list against Thes

FOR BETTER SHOWS—

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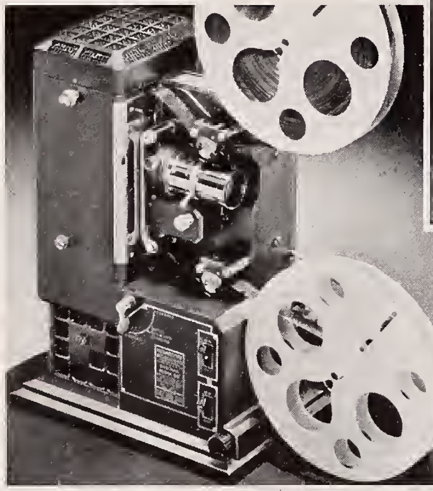
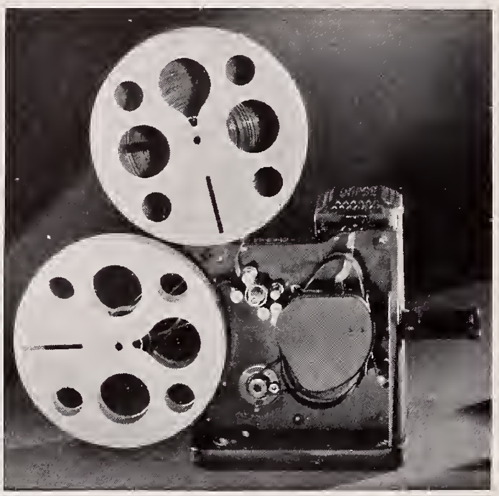
Kodascope D (16 mm.) has an exceptionally powerful 400-watt light source, is easily portable, extremely simple to operate. Other features include: framing lever, fast motor rewind, still-picture device. Price, with accessories, only $62.





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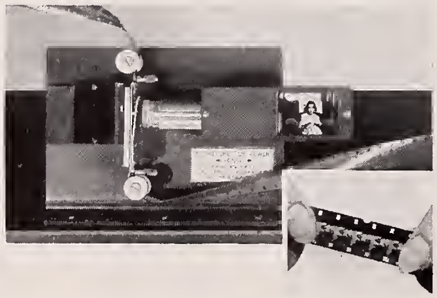
Kodascopes K (16 mm.) are distinguished by an extremely brilliant light source, quiet, easy performance. The K-50 has a remarkably effective 500-watt lamp. The K-75 an even more brilliant 750-watt lamp. Both produce superior black-and-white and *big* Kodacolor pictures. The K-50, $175; K-75, $200.

FILM EDITING AIDS

Heading North

CINÉ-KODAK TITLER

With Ciné-Kodak Titler you can type your titles on the cards supplied with each Titler—across the lighter areas of snapshots—or on strips of paper that you paste on the snapshots. You couldn't pick a more welcome gift for any movie maker. Ciné-Kodak Titler, complete with 100 title cards, typing and framing masks . . . $6.50.



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This tremendously helpful accessory enlarges individual frames on a ground glass screen and nicks identifying marks on the film edge which in no way hinder further projection. Its lamp is illuminated by plugging into your home lighting circuit. Price, complete, $12.50.

HERE is your Christmas s ping guide—gifts for who are already in the n makers' ranks and gifts for those have never held a movie came their hands.

On the left and below are Kodascopes, Ciné-Kodak Film accessories that will warm the

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KODAFLECTOR

Kodaflector makes indoor movies e for every movie camera, regardless of lens equipment. For, despite its low c it is the simplest and by far the most e cient lighting outfit ever produced for with 35 cent Mazda Photoflood lam Easy to use, to carry or to pack, Kodafl tor is priced at but $5, complete.

●

GIFTS FOR THE STOCKING

No movie maker can ever have too m film. Give Panchromatic for black-a white pictures; Super-sensitive for ind and dull-day movies; and Super-sensi Kodacolor for movies in full, natu color. Ciné-Kodak Panchromatic Fil priced at $6 for 100 feet; $3.25 for feet; Ciné-Kodak Super-sensitive "P Film, $7.50 for 100 feet; $4 for 50 f Super-sensitive Kodacolor Film, $9 100 feet; $4.75 for 50 feet.

Ciné Kodak Panchromatic Safety Film
Ciné Kodak Supersensitive Safety Film
KODACOLO SAFETY FIL

Eastman GIFTS

any movie maker. No doubt, too, u'll find listed here several gifts you urself would like to receive.

For that non-movie maker on your t who has envied your home movie n, choose a Ciné-Kodak from those low. It's the one sure way to make this the happiest, most thrilling Christmas he or she has ever had.

Make your Ciné-Kodak dealer's the first stop on your shopping tour. You may find almost every gift you want—right there. Eastman Kodak Company, Rochester, New York.

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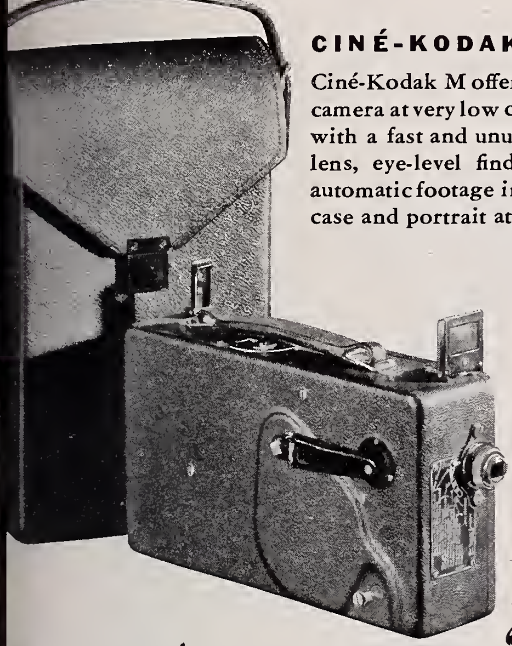
OR BETTER SHOTS . . . *these fine "Sixteens"*

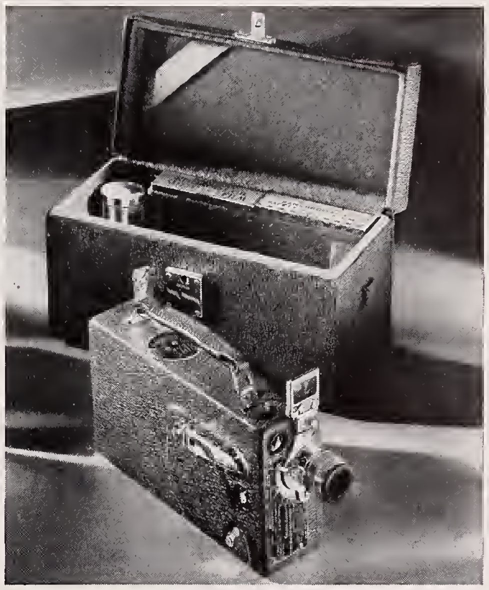


CINÉ-KODAK, MODEL M

Ciné-Kodak M offers the advantages of a fine 16 mm. movie camera at very low cost. A fixed-focus camera, it is equipped with a fast and unusually efficient Kodak Anastigmat *f*.3.5 lens, eye-level finder, also built-in exposure guide and automatic footage indicator. Price, complete with carrying case and portrait attachment, only $50.

CINÉ-KODAK, MODEL K

Ciné-Kodak K, the world's most popular 16 mm. movie camera, may be had with either *f*.3.5 or *f*.1.9 lens. Its lens mount permits instant interchanging of either of these lenses with any of five supplementary lenses. With *f*.1.9 lens it makes Kodacolor movies as well as black-and-white. Price, complete with carrying case to match, with *f*.1.9 lens, $150; *f*.3.5, $110—finished in blue, black, or brown genuine leather.



. . or these economy "Eights"

CINÉ-KODAK EIGHT

DEL 20
TH f.3.5 LENS
$29⁵⁰

Ciné-Kodaks Eight are thoroughly dependable movie cameras, producing clear, sparkling black-and-white movies for less than 10 cents a shot. Ciné-Kodak Eight, Model 20, with *f*.3.5 lens is so small, compact, that it fits men's coat pockets. You see it on the left in its free Christmas gift box.

Ciné-Kodak Eight, Model 25, has a fast *f*.2.7 lens. In appearance and appointments it is like the Model 20, and it may also be obtained in a gift box.

MODEL 25
$44⁵⁰

The ultra-fast *f*.1.9 lens of the Model 60 (right) is interchangeable with an *f*.4.5 1½-inch telephoto lens, supplied as an extra.

CINÉ-KODAK EIGHT
MODEL 60, f.1.9 LENS
WITH CARRYING CASE
$79⁵⁰

If it isn't an Eastman, it isn't a Kodak

November festival

LYNWOOD M. CHACE, ACL

A cine recipe for a picture of the Thanksgiving menu

HOW many of us look forward to Thanksgiving when children come home from school and when families are united once more, gathering at the homestead or the city apartment to enjoy the holiday in feasting and fun!

No doubt the evening of arrival of the guests will be spent in exchange of greetings, inquiries as to how everybody has been and what he has been doing and getting acquainted with the children. A few Photoflood lamps will enable you to capture this. A lamp on an extension cord placed just outside the front door will illuminate the family as it comes trooping in. One or two inside the hall will help a great deal.

The next morning, arise bright and early, get out your camera and plan a movie making program. For an opening shot of the next morning's activities, some really rural scenes, with an appropriate Thanksgiving significance, would be just the thing. If, in the early morning, you will back your car from the garage and drive along some of the country roads you will find the material needed. Be sure to take filters, some gauze and a fast lens. The morning air is invigorating and will give you enthusiasm and clear judgment for picture making, just as it will for other activities. As you drive, you will notice frost sparkling in the soft morning light. Hurry along in search of a picture location because the frost will not last long after the sun is out. The sun may be just breaking through a cloud, creating a beautiful effect and arousing an urgent feeling to get into action with your camera. When you reach a cornfield on a hill where pumpkins grow among the corn shocks, stop the car and take out the equipment, for here is a splendid scene to provide Thanksgiving atmosphere for the opening of the film.

The corn is shocked and the frost is on the pumpkins, sparkling like jewels. How strikingly the corn shocks are silhouetted against the vivid sunrise! Now prepare for an unusual shot. Study the scene well to find a pleasing composition and then place the camera low to the ground to make the corn shocks stand out prominently against the sky. Use a 2x or 3x filter with supersensitive film and a fast lens, as early morning light is weak and appears to be much brighter than it really is. If you wish to get a soft effect, slip a piece of gauze under the filter and open the diaphragm about one half a stop to compensate for the gauze. Rest the camera on some firm support, for this type of picture should be rock steady. Finally, check up carefully on every detail to be certain that everything is *right,* then shoot. This shot will prove very effective on the screen, for the corn shocks will be shown in bold relief against a striking background of clouds and sky.

Now that the opening shot is made, call upon the farmer who most likely is doing chores by now. He may be willing to act for a husking scene. If you ask the farmer to sit on the ground at one side of the corn shock, and in the foreground place the basket ready to receive the clean ears, a beautiful yet simple composition can be framed against the clouds. Take medium shots and closeups of this and use a 2x or 3x filter again as contrast will be pleasing. Be sure to shade the lens carefully; a hat may be used for this purpose by lowering it until its shadow just covers the lower part of the lens.

Another appropriate subject for the reel would be the farmer's turkeys. The old turkey gobbler is a proud bird and will act for you without much coaxing. Film him strutting and gobbling in his peculiar way. If you will climb to the top of a low henhouse, you can get an unusual angle shot of the action. However, don't forget to make closeups. While a turkey is gobbling, fill the scene with just his head, and when he struts, get a closeup of his legs and feet, including the tips of his beautifully marked wings as he rustles them with dignity. Here again a very low camera position will make an out of the ordinary picture.

By this time you will have whipped up a keen appetite for breakfast, but on the way home remember to keep your eyes open for other distinctly rural happenings that symbolize the holiday.

A preliminary glimpse of the turkey being put in the oven will whet the cinematic appetite of the audience. It can be secured by using a Photoflood on an extension cord. Then, when the table is set for dinner with a fragrant roast in the center, it is time to get the shot that will be the high moment of the picture. Before the guests are seated, plan the lighting setup. The best general view of the table will be obtained by placing the camera at one end, so that it points over the shoulders of the persons seated there. Putting Photoflood bulbs in wall sockets and the chandelier

[Continued on page 473]

Lynwood M. Chace, ACL

Take a scene of a corn shock from a low camera angle

EXTRA SPEED

for your outdoor and indoor movie making

Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U. S. Pat. Off.

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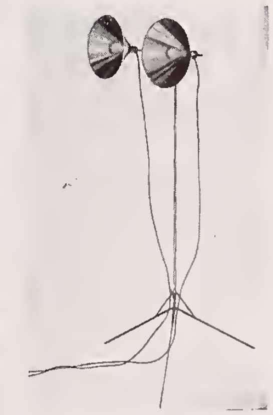
NOVEMBER is a low-light month. Many days are dull and gray. Dusk falls much earlier in the afternoon. More and more activities take place indoors.

To meet this new set of light conditions load up with Ciné-Kodak Super-sensitive Panchromatic Film. Then you'll be ready for any subject, indoors or out . . . on dull days or bright . . . every hour in the twenty-four.

For this ultra-speed film is twice as fast as regular "Pan" in daylight . . . three times as fast by artificial light. When used in conjunction with 35 cent Mazda Photoflood lamps and Kodaflector, in-the-home shots are as easily and brilliantly recorded as those made under sunny skies. Ciné-Kodak Super-sensitive Panchromatic Film is priced at $7.50 for the 100-foot roll, $4.00 for the 50-foot roll.

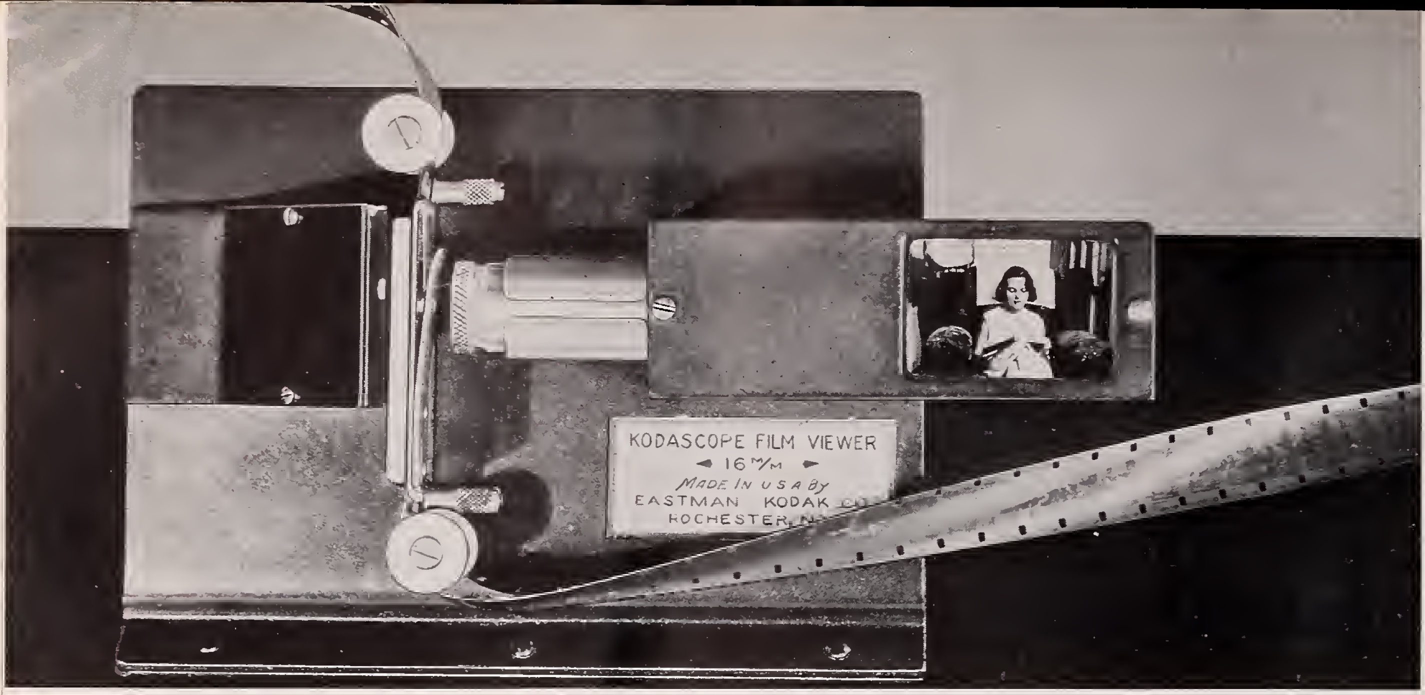
AN OUTSTANDING LIGHTING OUTFIT

Of unparalleled efficiency, costing but $5, at least one Kodaflector should be part of the movie making kit of every camera owner. Kodaflector will supply enough illumination for an *f*.3.5 lens equipped camera, loaded with Super-sensitive "Pan," to film a good sized group eight feet distant from the light. Yet its brilliant beams are not hard to face.



Kodaflector's two aluminum reflectors lie flat when not in use, snap quickly into position. The height of the lamps can be adjusted anywhere from 2 feet, 10 inches to 6 feet, 4 inches. Complete with reflectors, sockets, stand and 12-foot connecting cords, Kodaflector costs but $5.

EASTMAN KODAK COMPANY, *Rochester, New York*



Eastman Kodak Company

A glass screen on Kodak Film Viewer shows each scene

News of the industry

RUSSELL C. HOLSLAG, ACL

New Weston ■ The Weston Universal Exposure Meter, Model 617, already widely used by both movie and "still" amateurs, now has been metamorphosed into a new model. Much smaller and more compact and with new features, it is offered at a lower price. The new Model 617 has a single photronic cell instead of two, as formerly, and has a new type of scale with a wider and more uniform range throughout. The scale is so constructed as to yield correct readings when the meter is held vertically in the hand, with the cell pointing toward the scene or object to be photographed. The new meter is completely encased in bakelite, and a special protection is afforded for the glass which covers the light sensitive cell. For interpreting the scale values to meet other conditions, the same type of handy calculator is used as in previous models.

Meyer light cap ■ An interesting little device, offered for the purpose of shielding the lens against glare when taking back lighted or similar shots, is sponsored by Hugo Meyer & Co., 245 West 55th St., New York City. Known as the Worsching Counter Light Cap, the device is made in a number of sizes and is adaptable to cine as well as to still work. It provides a deep hood which, together with an adjustable flap, prevents direct light from reaching the lens.

Animatophones sold ■ As a definite answer to those who still may doubt that 16mm. sound on film is an accomplished fact, the Victor Animatograph Corporation, of Davenport, Iowa, reports that the U. S. Government has purchased 100 Victor sound on film Animatophones of the Model 12B Blimp type. These are to be used for visual instruction and recreation in the Citizens' Conservation Corps, with the ultimate purpose of increasing the efficiency of accomplishment in the conservation camps. 16mm. pictures will be used both in sound and silent versions, as this projector is equipped to give excellent results either way. Many sound films already have been prepared and others are being synchronized. This is indeed an excellent demonstration of the efficacy of 16mm. for motion picture teaching purposes.

Answers the query "What's new?" for amateur and dealer

Millar offerings ■ At the present time, the list of the products distributed by Harry S. Millar, Inc., 545 Fifth Ave., New York City, include Ampro projectors, sound equipment, continuous projectors, Craig and Thalhammer apparatus, Mickey Mouse and Cine Art films, Ray-Flex screens, movie cameras and still cameras. Since July, 1933, when Mr. Millar incorporated in the State of New York, he has succeeded in interesting substantial capital in his firm. He has a large Eastern trade following as well as a number of years of experience in the industry, and he plans a new and more intensive coverage throughout the United States and Canada by enlarging his sales force. Mr. Millar's many friends in the trade will wish him full success in the rapid expansion of his business.

Merriscope ■ A completely self contained movie cabinet, equipped with an Eastman Kodascope and incorporated screen for rear projection, is featured in the Merriscope, newly announced this month. According to the Christie Laboratories, Inc., 616 St. Clair Ave., N. E., Cleveland, Ohio, makers of the device, the Merriscope movie cabinet contains many points of advantage. Among these may be claimed the fact that it is a finely made piece of furniture, that it eliminates the preparation of connecting up the projector, running a wire across the floor, etc., and that it has storage space for extra films and accessories. The cabinet is said to be dust proof and has interior illumination for threading. Radio or talkies may be added if desired, and any size picture may be projected by removing the self contained screen.

Filmo R 750 ■ The well known Filmo R projector, a product of the Bell & Howell Co., 1801 Larchmont Ave., Chicago, now may be obtained in a special model which incorporates the new T 12, 750 watt 100 volt lamp. For use with this extra powerful light source, the lamp house is equipped with a special base and a fixed resistance unit. The Filmo R, thus fitted, provides such features as maximum illumination, automatic rewind, manual framing device, clutch, reverse and aero cooling.

[Continued on page 478]

Technique of cinemicrography

[Continued from page 459]

actual beam splitter is a cube made by cementing two right angled prisms together. Before cementing, the face of one is given a coating of silver which is not fully opaque. Usually, the coating is such that about ninety to ninety five percent of the light is reflected to the side and the remainder passes straight through the tube. The larger amount is reflected into the camera and the smaller goes to the eye. This not only makes the instrument highly efficient, photographically, but it brings the visual illumination down to a comfortable degree. The purpose of the splitting is to permit direct visual observation of the subject while the exposure is being made.

Specific instructions for the use of the beam splitter are not given, as these instruments differ in design and complete instructions are supplied with each when purchased. Some experimenters will prefer to purchase the beam splitter alone and make up their own outfits rather than to purchase a complete outfit as a unit.

Assuming that the equipment described is at hand, as well as the preparation to be filmed and a stage micrometer or other test slide, the first step is to set up and to adjust the tube length to the objective and cover glass being used. The light source is placed about ten inches from the mirror so that the external condenser axis and mirror axis coincide. Between the lamp and the mirror are placed the cooling trough and filter supports. For most subjects, the cooling trough may be filled with water, but when extremely delicate organisms are to be filmed, a special cooling solution is used which will remove practically all of the heat and lower red rays. One of the best of these is made as follows. To 1,000 cubic centimeters of water add 10 c.c. of concentrated sulphuric acid. Bring to a boil and add 200 grams of Mohr's Salt. When the salt is dissolved allow the solution to cool and set it away for one week. Filter it through cotton or filter paper and it is ready for use. This solution has a distinct greenish color, and after about two weeks of use this color fades to a yellow tint, indicating a loss of efficiency. Then it should be replaced.

Place the test slide on the stage of the microscope and focus the instrument carefully. This preliminary work, which permits the final adjustment of illumination and substage condenser, includes setting the iris to the objective as has already been explained.

When this has been done, attach the beam splitter to the microscope in accordance with the maker's directions. This involves certain preliminary ad-

PATHE 16mm. SILENT LIBRARY

EXCLUSIVE *to one Dealer in each city*

FEATURES	COMEDIES
A SHIP COMES IN—7 Reels With Rudolph Schildkraut and Louise Dresser	COLLEGE KIDDO—2 Reels With Eddie Quillan
THE RUSH HOUR—6 Reels With Marie Provost, Harrison Ford and Seena Owen	DIZZY DADDIES—2 Reels With Jimmy Finlayson
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NEW SUBJECTS FOR SALE TO ALL DEALERS

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TRAFFIC TANGLE—2 Reel Comedy
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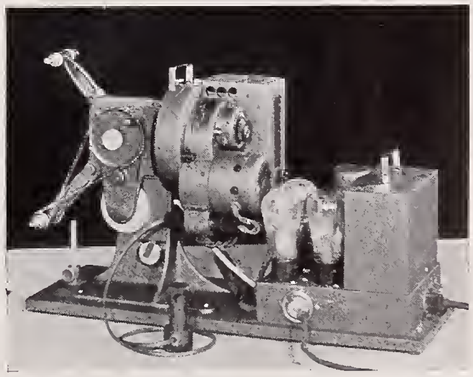
PATHASOUND

Model 12A



$395.00 Complete

An Outstanding Value in 16mm. Sound Projectors—Entire Equipment housed in single Case —500 Watt Lamp—Amplifier and Speaker Included.

FREDERIC L. GERKE
45 WEST 45TH ST. NEW YORK CITY

Scientific lighting makes sparkling indoor shots

Solite Unit, $7.50. With Jr. Tripod, $11. Complete Kit (No. 3)—3 Solites; 2 Tripods; accessories; carrying case, $42.50. (Prices slightly higher West of Rockies). Write for full details to Solite Sales Co., 1373 Sixth Ave., New York.

WITH Solite Reflectors flooding the scene every treasured indoor shot is preserved with true daylight sharpness. Solite's exclusive mirror lens *doubles* light output at no extra lighting cost. Solite's scientifically designed Reflector *concentrates* light—eliminates wastage. A priceless aid to finer indoor movies and stills. Incidentally, a splendid Christmas gift for some photographically-inclined friend!

SOLITE *unit* REFLECTOR

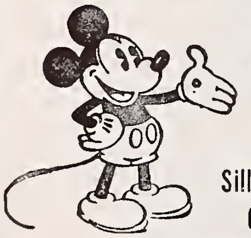
Preferred by the Light-wise From Coast to Coast

CINE ART FILMS

THRILLS

For Your Program

5 AVIATION STUNT PICTURES
100 feet 16mm. . . . . .each $3.50
WITH CHINA AT THE FRONT—
Authentic war film
400 feet 16mm. $12.00
VOLCANO KILAUEA—At the brink of this boiling volcano
400 feet 16mm. $12.00



MICKEY MOUSE

AND

Silly Symphony Cartoons

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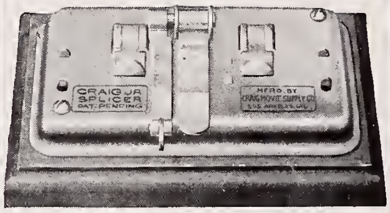
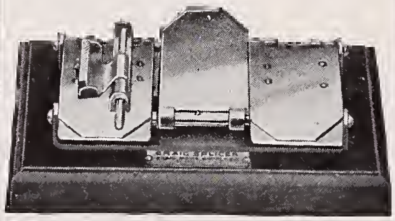


CRAIG JR. SPLICER $3.50

- Now available for use with both 8 mm and 16 mm films.



CRAIG SPLICER $10

- Now available in 16 mm size for use with either silent or sound on film films

CRAIG MOVIE SUPPLY Co.
1031 South Broadway
LOS ANGELES, CALIFORNIA
Represented by Ampro in the East

justments which must be made carefully if satisfactory films are expected. For example, in the case of the beam splitter which rests over the ocular, the distance of the exit pupil of the ocular must be determined and the prism tube adjusted to correspond.

One preparation that is essential is the adjustment of the beam splitter and the visual focus. This brings the image to sharp focus on the film plane when the visual focus is sharpest. It is usually necessary to do this by observing the image in the camera prior to making the exposure. This may be done by a visual focus device in the camera itself, by the use of matte celluloid or a focusing prism in the gate of the camera or by the use of the reflex focuser. Keeping the image sharp on the focal plane, the visual adjustments are made to secure maximum definition. When the two foci are brought into coincidence, the camera may be loaded.

The most serious problem is that of exposure, and the solution lies in shooting tests. For filming at the normal speed, the light from a five ampere micro arc lamp will be ample. It is used without a diffuser and with the condenser set near its maximum position.

When tests have been made and the proper conditions for one case have been found, the exposure for other cases may be calculated. First, place a sheet of white paper at some fixed distance, six or eight feet, from the light and take a reading with an exposure meter. This will serve to standardize the light in future cases. Now there are the following factors to consider: 1. Magnification—the exposure varies directly as the square of the magnification. 2. Lens aperture (N.A.)—the exposure varies inversely as the square of the numerical aperture (N.A.) of the objective. (This is engraved on the metal mount of the objective.) 3. Light and filter factors—these are considered just as in ordinary camera work.

For example, if we have been using a magnification of one hundred (on the film) and an objective whose numerical aperture is 0.35 and if we should change to a magnification of fifty, using an objective whose numerical aperture is 0.25, what would be the change in exposure? We would work it out thus:

$$100 \times 100 = 10{,}000$$
$$50 \times 50 = 2{,}500$$

In changing to a magnification of fifty, our exposure becomes one fourth as much for equal results.

$$0.35 \times 0.35 = 0.1225$$
$$0.25 \times 0.25 = 0.625$$

The 0.25 objective requires approximately two times the exposure of the 0.35. Now, as we have doubled the exposure for N.A. and have cut it down to one fourth on the basis of magnification, the net result is that the exposure in the second case is one half that of the first. If we use a 2x filter, we will have arrived at the original standard basic exposure.

Using the methods and the equipment described, not only the student and scientist, but as well the amateur who is interested in nature work, will find it possible to produce cinemicrographs of motile organisms which will rival the best efforts of the professional with his elaborate equipment.

Spice for your films

[Continued from page 453]

important either in dramatic or trick filming, are so numerous that they can be discussed in full only in a separate article, which will appear in a forthcoming number of Movie Makers.

The wipeoff, which may be obtained with transparent cellulose tape, as explained in *The clinic* of the March, 1933, number of Movie Makers, is the opposite of the fade and the modern brother of the dissolve. It produces an effect of acceleration and should link only scenes of relatively short footage, since its effectiveness depends on its being repeated and remembered. It could be used in portraying the stages of a feverish journey, the briefly recalled previous adventures of a desperate person or a day in the life of a gangster. Since it speeds up the action, the wipeoff creates *greater contrast* than the fade, and so it may be used for the sudden passage from poverty to affluence or the rapid involution of the mystery elements in a detective story in which each scene follows breathlessly on the heels of the one before.

Because the wipeoff is the newest of effects, it is now the most abused. Its speed giving quality is very tempting. Yet it may introduce elements of confusion if there is no clearly perceived link between the scenes. No modernistic theory will ever remove the need for complete clarity. For that reason, the wipeoff should be used only when the transition is self explanatory, as when the recorded incidents are supposed to be synchronous or occur in rapid succession with one person or purpose as the central link. Thus the title *Five O'clock* would head a sequence in which all the transitions were done by wipeoffs as follows: stenographers powdering their noses before quitting, tea at a fashionable residence, commuters' crowds rushing into Grand Central, newsboys shouting the evening papers, the old mother preparing the evening meal. These events are *synchronous.* Another group, such as a trip to Europe, would show the farewell scenes at the pier, the harbor receding in the distance, the first night on board, morning setting up exercises, deck games, evening flirtations, arrival at the customs. These events are *successive* details but they are linked by a central thought and form one incidental sequence in a major plot. If, however, a major sequence has to be played in that part of the story, a fade and not a wipeoff will be the proper device.

To sum up, the fade slows down the tempo, the dissolve smooths it in transition, the wipeoff accelerates it and the iris centers the interest on physical details instead of mental attitudes.

Another device that the amateur will be tempted to abuse is the double or multiple exposure which makes it possible for a person to appear on both sides of a scene at once or even in three places. Impossible twin stories will abound which try to utilize this feature. To save the cameraman much wasted effort, it may as well be stated here that the best way to make a man shake hands with himself is to cut to an exceedingly brief closeup of two similar hands—in other words not to do it in a double exposure at all.

The best use of a central division mask or of the one third vertical mask is not for repetitive effects, but for such tricks as the sudden appearance of a whole mob of people from the inside of a tiny automobile or hut, or other comedy and mystery stunts. All the magic tricks performed on the stage with double bottom trunks and secret drawers can be duplicated on the screen with masks and

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933,

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1933.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, Arthur L. Gale, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, P. O. Box 216, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, P. O. Box 216, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 22nd day of September, 1933. (My commission expires March 30, 1934.)

WARREN B. SHELDON, Notary Public.

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It's a "Snap"

with this fast, alert miniature "still" camera

Kodak Pupille's *f*.2 Anastigmat lens assures quick, unposed shots even with bad light. Its 1 to 1/800 Compur shutter "stops" split-second action. Its rigid precision construction safeguards accuracy, facilitates smooth operation.

In fact, every detail of Kodak Pupille has been designed for greater efficiency. The precision-cut spiral mount that extends with an easy smoothness. The built-in depth-of-focus scale. The attachable periscopic range finder. All help to make this fine miniature camera the master of every photographic situation.

Uses Super "Pan" or Panatomic

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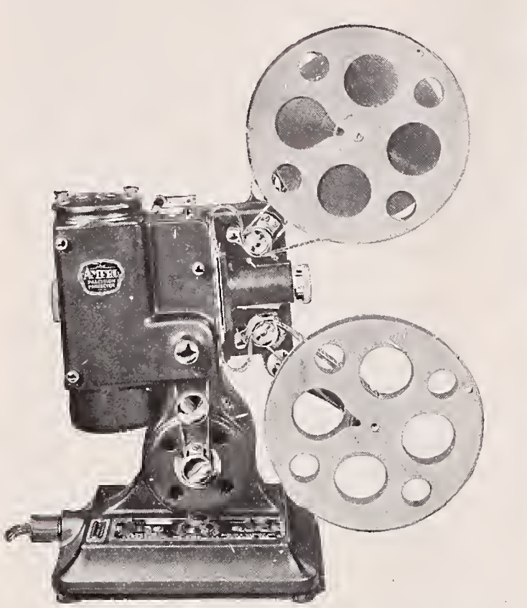

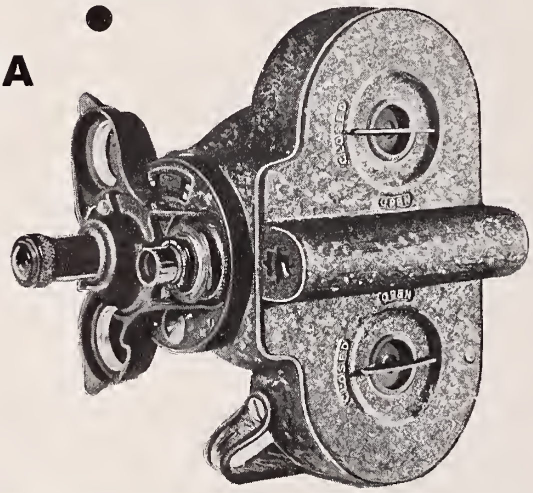

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double exposure, often in conjunction with reverse or slow motion or both.

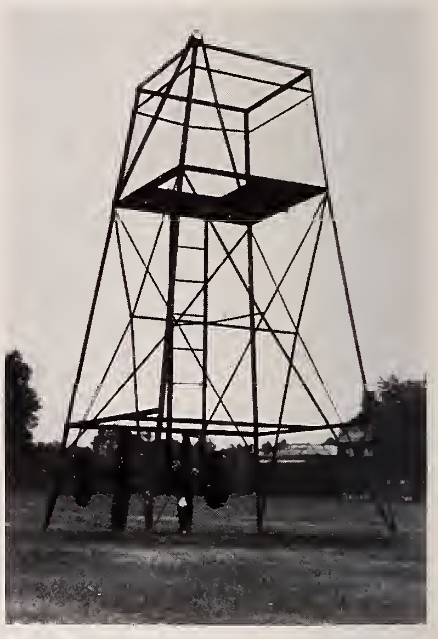
It is in these combinations of tricks, rather than in single and obvious effects, that the most prolific source of unusual results is to be found. In the end, perhaps it would be wiser to follow the practice of studios, where the scenarists assume that practically everything is possible, creating their stories freely and leaving their realization to the technicians. A mystery plot or an industrial planned for its own sake usually will be more interesting or effective than one which displays, with painful obviousness, the cameraman's primary intention to exhibit the whole of his newly purchased bag of tricks.

Filming for the football coach

[Continued from page 455]

the touchdown that was not allowed. Or again, was he clipped, as he claimed, or was it all quite legal? Was the crowd right in thinking that the opponents (of course) were off side when they held on their two yard line? Would the head linesman like to see that picture?

Tower for filming football, used by R. H. Kettell, ACL



Spoken titles

[Continued from page 456]

can use their hands excitedly; persons pleading can clasp their hands; those who are threatening can shake their fists; persons explaining that they are sick can indicate the affected part. Thus the audience easily can tell the content of the conversation by the gestures and expressions. Another device is a subtitle, such as *Back home with the good news* or *The mother's appeal*, placed before the scene. From these we may gather the drift of the conversation which follows.

Incidentally, the lines should not be spoken as one would speak them on the stage—with emphasis and an effort to throw the voice out. There should be, if anything, a slight suppression of the normal voice in order to minimize the lip movement which is likely to be exaggerated on the screen. Of course, in scenes of anger or conflict one would make an exception to this principle.

Cutting in the spoken titles is an art in itself. They are not merely inserted at random in the scene. They actually must be *blended* into the pattern. Many amateurs simply insert the title in the middle of the scene of the speech, while others place it nearer the beginning or ending. But this is not logical. If we watch a character talk and then see his words printed on the screen, the result is that we are presented the same thing twice. This doubling halts the action and ruins the tempo, especially in sequences of dramatic excitement. Instead of this, the printed title, when properly used, *takes the place of the acted speech.* If one studies professional silent pictures, he will find that the actor merely starts and finishes his lines, the bulk of the acted speech being cut out. Into this gap went the printed title. Just enough lip movement to show that some one is talking is used, and then the printed words appear. In practice, this amounts to cutting out all the footage of the talking except that of the first and last words. It isn't even necessary to show the lips saying all of the last word. Only the final syllable or just the lips closing often will suffice. Sometimes, in the scene preceding the title, it is advisable to show the actor as he speaks the first two words, especially when the first word is a pronoun or an article. But more than the first two words is never necessary. If the film maker cannot read the lip movement, a safe method is to cut after sixteen frames of lip movement, insert the title and then throw out all except the last eight frames of the talking. Then the title will blend perfectly with the action.

Remembering this, the director must see that the actors get in their business, expressions or gestures slightly before they speak or simultaneously with the first word. If they do not, their work will not appear in the finished film. For example, if a character orders another to leave the house, he must point to the door before he gives the order and not in the middle of his speech.

A single continuous scene (any picture from one camera position) should not contain more than one title. It is disturbing to see two people seated together firing titles at each other. Hence, change the angle of the scene for each title. Instead of splitting a given scene

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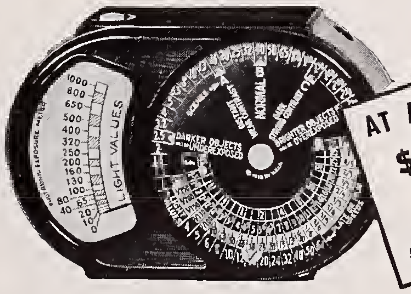

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by inserting a spoken title, it is very effective to substitute two scenes made from different viewpoints, one of the beginning of the speech and the other of the end, and to insert the title between the two. After a long shot and a title, jump to a medium shot and vice versa. Or, if a character is shown alone in a closeup as he starts to speak, after the title, return to him in a medium shot showing him finishing his words in a scene which includes the person addressed. At times it is even possible to cut immediately to the reaction shot of the person or group addressed without returning to a scene of the speaker finishing the title.

It is scarcely necessary to state that in a large group scene the producer should make it perfectly clear, by position or gesture, who is doing the talking. At least once in this sequence, the characters who speak should be shown in full length, or the title will seem to come from nowhere, leaving the audience to wonder who it was who spoke.

If the various rules outlined above are considered, spoken titles should dovetail into the general assembly of the film so that they become a smooth and integral part of the story.

Aids for editors

[Continued from page 452]

finger prints have an injurious effect upon it in addition to holding back light. Dirt particles on the screen appear as greatly magnified specks and often will cause ugly scratches. A piece of velvet, folded and held in the hand so that the nap side will bear on both surfaces as the film is passed through it during rewinding, will remove the majority of the dust. Very little or no pressure should be used during this cleaning as it may cause the very scratches that the operation should prevent. As the velvet accumulates dust, clean it frequently with a small hand brush. When the film is free of all loose dust, the more stubborn superfluous matter may be removed with carbon tetrachloride or other film cleaning fluids on the market. For the velvet used previously, substitute a soft, lintless cloth saturated with the liquid and run the film through again in the same manner. In this step of the cleaning process a very slight pressure will be beneficial.

It might be said here that more harm may be caused by "cinching," or tightening a roll of film by pulling the loose end, than by any other means. There is no need to wind film very tightly on the reel. In fact, if film is wound loosely it will aid materially in the action of the humidifying solution, the purpose of which is to keep the film pliable and restore the moisture which was evaporated by the heat of the projector.

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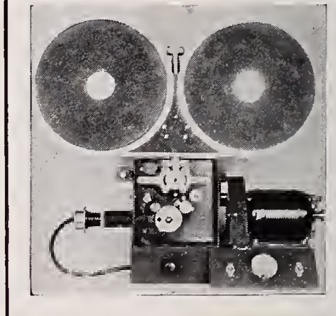

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solutions are available to the amateur, but water and glycerine will serve. About ten parts of water to one part of glycerine is a fair ratio. The purpose of the glycerine is to prolong the evaporation period of the water, as it is really the water that does the trick. Some of the humidor cans are provided with a means of determining when it is necessary to add new solution to compensate for that which has evaporated. However, it is a safe plan to impregnate the blotting paper in the bottom of the can thoroughly with the solution about every two months under average circumstances. If the film is projected a great deal, it will need more care. Pour a small quantity of the liquid on the blotter until it will absorb no more, then carefully remove all excess solution with a clean cloth. If this precaution is neglected, drops of the liquid are likely to reach the film emulsion and do damage by causing the layers to adhere, which might result in patches of emulsion peeling off when the reel is projected sometime later. After each projection, the films should be replaced in the humidor cans and stored in some cool, dry place.

November festival

[Continued from page 464]

over the table will give general illumination for the scene. If you are working with larger lighting units, station one of them on either side of the camera. Be sure to use your exposure meter to determine the proper aperture. Use the faithful ally of the interior shot—supersensitive film. When the family is thoroughly enjoying dinner, start the camera, making a record of this important part of the holiday.

A most fitting sequence to close the picture would be one of the family seated around the cozy fireplace in the evening. First of all, see that the subjects are in natural and comfortable positions, then move the lights at various angles and distances until a pleasing lighting is secured. Be careful that the shadow of some object in the room does not fall across a subject's face. Get the members of the party to do different things—one might be reading, a couple conversing and another busy with a jigsaw puzzle. If you can put a floodlight in the fireplace to simulate bright firelight, it will create a very pleasant atmosphere. A closeup of Sonny eating a large juicy apple could be inserted effectively in this sequence. Place him before the fireplace, so that the blaze will form the background, and come close enough so that the frame is just filled with his head and hands as he bites the apple. Before taking the picture, experiment with the lights in order to catch the flickering flame. This scene could be made even more effective by using gauze. Stretch the gauze over the lens tightly and

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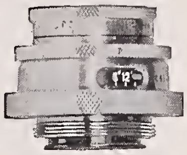

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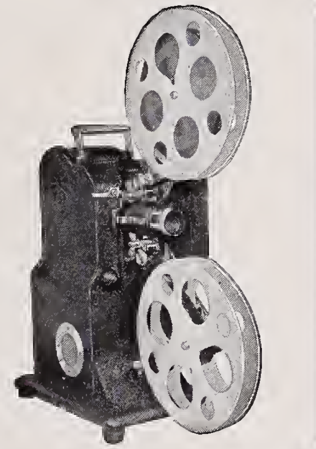

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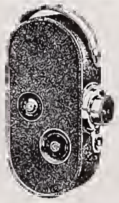

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smoothly and fasten it there by snapping a rubber band around the lens. If gauze is used, give the subject intense illumination.

For the final scene, film kitty taking a peaceful nap on the rug by the warm fireplace. Get just close enough to secure a happy composition that includes the blazing logs. This will make a perfect ending for a Thanksgiving film.

Amateur clubs

[Continued from page 458]

French news ■ Under the sponsorship of the Club des Amateurs Cinéastes en France, a program of amateur films has been presented in Paris recently for the benefit of the Union des Artistes. The presentation is reported by Samuel T. Shaw, jr., ACL, to have been one of the most interesting and distinguished evenings concerning amateur movie making yet given in France. Featured in the list of films were the following: *Sous les Ponts de Paris*, by George Gronostayski, a documentary picture of life on the banks and under the bridges of the Seine; *La Petite Cousine de Besançon*, by Pierre Bonvoisin, from a scenario by Genevieve Schuesser; *Rouge de Terrine*, by Jacques Lemare. These films—as well as *Lourdes*, by M. Lemare; *Séduction*, by M. Gronostayski; *Actualités 1932* and *Weekend*, by M. Bonvoisin; *A Vingt Ans*, by Pierre Boyer—also have been presented at public screenings in small professional theatres in cooperation with such clubs of professional film people as the Club 32 and the Club de l'Ecran.

Complete regulations for the Third International Contest, to select the best amateur films of 1933, have been issued recently by the offices of the French Federation of Amateur Cinema Clubs and may be had by interested club groups on request to this magazine. Films, which may be on 16, 9.5 or 8mm. stock, will be entered in three categories: 1. Scenario, 2. Travel or instruction, 3. Other films. By special arrangement with the French Minister of Finance, all film entries foreign to that country will be passed through the customs free of duty.

Films aid fund ■ In the presence of Lieutenant Governor Sir Herbert Nicholls, Lady Nicholls, Mayor J. J. Wignall and Mrs. Wignall, of Hobart, Tasmania, the Tasmanian Amateur Movie Makers' Club recently presented in the Town Hall of that city a program of 16mm. films to aid the Citizens' Relief Fund. According to the *Hobart Mercury*, the meeting was well attended and will realize an appreciable sum for this important public service. The screening, which was in charge of

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secretary B. Leitch, ACL, was presented with sound accompaniment, by means of two projectors, and on a ten foot screen. The entire presentation was arranged under the leadership of president Paul Abbott, ACL.

Big bugs ■ In the laboratory of J. E. Gullberg, on the campus of the University of California, the Berkeley Amateur Motion Picture Club has held its most stimulating meeting to date, according to the report of Dr. Kenneth E. Palmer, ACL, club secretary. Mr. Gullberg, who has specialized in the photography (both still and cine) of microscopic organisms, demonstrated on the set his unusually complete apparatus for cinemicrography, much of which he has originated himself. In the screening which followed, the climax was reached in scenes of a deadly Protozoa magnified, on the film alone, to 1,000 diameters.

Silver Screen ■ Winner of an honorable mention from this magazine for their first production, *The Hero,* the Silver Screen Players, of San Francisco, Calif., are now well into production on their third feature picture, *The Phantom of Cragmont,* according to the report of Arthur H. Smith, director. This original story of murder during a treasure hunt and the subsequent solution is planned to run two full 16mm. reels, a bigger undertaking than the previous one reelers, *The Hero* and *Four Wheel Breaks.*

Children of the cine camera

[Continued from page 457]

to the command to take his bottle of milk off a table, but put the milk there and he will reach for it naturally. Place the bottle in a spot on the table so that the child must stand between the camera and the table and the shot is certain. If the diet permits, substitute a slice of bread spread with some dark jam and let nature take its course.

With older children it may be possible to let them know what is expected. Suggest to a bright child that she make up a little play with her brother or her playmates. Talk it over with her and the other children. Let them try it without film to see how it looks and if necessary make suggestions. Do not say, "Here, that's all wrong. Do it this way." Instead, substitute, "That's great, but why not try it this way?", outlining the suggestion. Then the children will not be discouraged.

Use simple outlines. Let Buddy play doctor and have sister come with a sick poodle. He gravely administers a dose of medicine, preferably a spoonful of molasses. Set the stage with a table and

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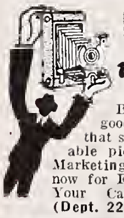

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chair, a bottle of syrup, a spoon and a white cloth. Then tell them about your script along these lines:

"Now, Buddy, here's the big idea. You're a doctor and Margie brings Fido for some medicine. You're at the table and of course you look up when she comes in. She has Fido. I think it will be funny to wrap him up just like a baby. She tells you that Fido's sick, and you want to see his tongue. You look grave, just as Doctor Brown does when he comes to see you. You shake your head. Fido is very sick, but you think you can save him. Margie, you look very sad when you hear how sick he is. You help Buddy to give him the medicine. Then you put Fido down and he jumps around. He's well again and you're all happy. Now let's run through that and see how it will look."

Keep your scripts simple and well within the grasp of the child mind, and do not ask them ever to be consciously funny. That is fatal. Let the humor, such as it is, arise from their unconsciousness of the situation. Tell Buddy to act like Doctor Brown and he'll be funny only so long as he is told to give a serious imitation. Put the humor into the script and not into the described action. The moment humor becomes self conscious it ceases to be humorous. If you have lenses of varying focal length, use them as much as possible to get dramatic sequencing. Such a little play must not be filmed all in one scene, even if you have to shoot staged closeups after the action. It will be these closeups of medicine, of doctor, of dog and of sister that will be most effective in the finished film.

Aim for naturalness and ease of movement and remember that the less the children think about the camera the more natural will be the picture.

Night blooming cameras

[Continued from page 451]

not find it difficult to place the light so that the shiny surface does not reflect or, if this may not be done easily, to cover the surface with drapery.

The above guide is all you need to take acceptable indoor pictures, but in the human soul there is always the aspiration for something better. A more advanced precaution in interior lighting is the care taken with backgrounds. Don't let them be too "busy," that is, cluttered up with objects which may distract attention from the action of the main subject. The background should contain only the essential things necessary to the atmosphere of the picture. For a simple action, the background of a plain, neutral colored wall will serve well.

One hears much about soft and diffused lighting. In the Photoflood bulbs, the light is diffused to a certain degree at the source, for such bulbs are frosted inside. If one wants sharp shadows for

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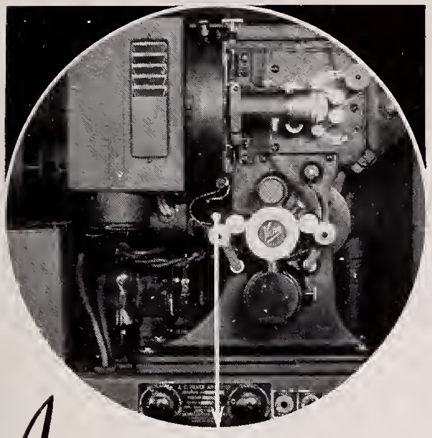

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any particular dramatic effect, lighting units are available which utilize the T-type bulbs which, with their highly concentrated filaments, give the utmost in light power. Diffusion is needed to avoid black, inky shadows which may be cast into cavities on the surface of the subject, small or large. Such shadows, for instance, will accentuate the cavities of the face, such as the eye socket, the hollow of the cheek and even smaller depressions. Diffusion in the light tends to fill out irregularities and usually is desirable in closeups. (See the note on diffusion in *The clinic* in this number of MOVIE MAKERS).

Of course, light shining flatly on the subject from the front will illuminate the hollows as well as the high spots of the subject's physiognomy. But the trouble with such light is that it tends to reduce the face to an expressionless blank, simply because there is not enough tonal variety present—the lighting all over is of one intensity. To remedy this, a brighter light usually is placed a little to the side of the subject rather than at the front. This throws the features of the subject into a certain relief which makes them appear more natural. Another light, not quite so strong, usually is placed so that it will illuminate the other side as well. Thus, the natural effect of a shadow may be had without the inky blackness which goes with a full shadow.

Perhaps we may close this collection of hints on elementary and advanced lighting appropriately by a discussion of the use of the spotlight. Lately, new examples of this more expert aid to indoor lighting have become available to the amateur. The optical system of the spotlight demands that it be used with the T-type, concentrated filament bulbs mentioned already. These produce a small, concentrated circular area of even illumination wherever the accessory is directed. In the simpler types, the light area remains fixed at a given distance, but of course it may be altered by moving the "spot" toward or away from the subject. What can the spotlight do? It can be directed with precision toward any particular part of the subject which needs accented illumination. It is especially valuable in the case of a dark subject that forms an important part of the scene. Placed fairly close, it may be directed toward the subject from the side or rear, so as to produce the backlighting so beloved of professional cameramen. It may be directed on the scene from the front to produce a sharply defined shadow of the subject's profile against the wall, outlined in a circular area of light—a very pretty effect. It may be added as an adjunct to almost every form of the more usual lighting setup, to pick out or define an important part of the subject.

Such a fascinating subject as interior lighting needs more discussion to do it

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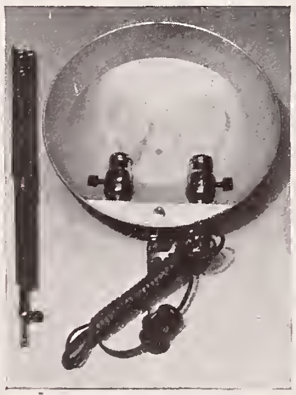

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justice. But, simply because a subject has many ramifications, this does not mean that its fundamental principles are difficult to master. Any one can fish—and catch 'em too, even if he hasn't mastered the art of fly casting with a Royal Coachman or isn't provided with a ball bearing reel. Try fishing for a few good shots. Ten to one you'll succeed!

News of the industry

[Continued from page 466]

Debrie 16mm. sound ■ A complete line of commercial, 16mm. laboratory apparatus for processing 16mm. sound has been announced recently by Andrew Debrie, Inc., 115 W. 45th St., New York City. This includes an optical reduction printer for sound, contact printers for picture and sound work and a compact developing machine with complete thermostatic control, air conditioning and solution circulation.

Buddy's ■ A new firm, carrying a line of cine and general photographic material to serve amateurs in Brooklyn, is Buddy's Camera and Novelty Shop, 785 DeKalb Ave., Brooklyn, N. Y. This new dealer also features a film exchange library.

Duolite ■ The Cinecraft Company of New England, 80 Boylston St., Boston, Mass., announces a new design for its product, the Duolite, with which amateurs are already familiar. The new Duolite contains a Dimbrite switch, which enables the two high pressure lamps, that are used, to be burned at regular or low voltage, at will.

Horne ■ "In the heart of New York" is the slogan of a new cine service located in the Times Building, 42nd Street and Broadway, New York City. The new establishment is to be known as the Horne Movie Service and is headed by Neil P. Horne, a specialist in 16mm. film production, editing and titling. These services will be featured, together with the Horne Savafilm Process of film treatment, frame enlargement service and other specialties.

Error ■ By a typographical error, the address of the G. P. Goerz American Optical Company, importers of the Trix exposure meter and Panortho filters, was given as 316 East 34th Street in these columns last month. The correct address is 317 East 34th St., New York City.

Parry moves ■ The Parry Film Company, known to readers of Movie Makers as distributors of interesting 16mm. film subjects, announces its new address to be Pacific Palisades, California.

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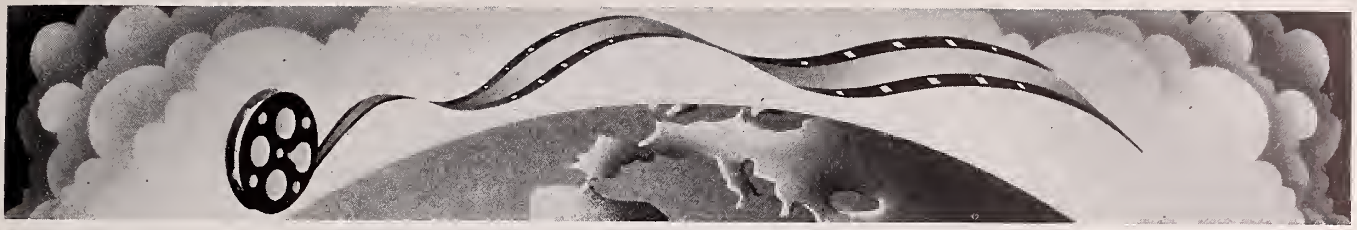

AROUND THE WORLD WITH MOVIE MAKERS

An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

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ARKANSAS

Judsonia: Lee's Novelty House.

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Bakersfield: Kimball & Stone, 1431 19th St.
Beverly Hills: Beverly Hills Home Movies, 417 N. Beverly Drive.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
W. L. Martindale, 9495 Santa Monica Blvd.
Morgan Camera Shop, 6305 Sunset Blvd.
Huntington Park: Huntiugton Park Camera Shop, 6508 Pacific Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Crescent News Co., Box 463 Arcade Sta.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
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Harold A. Parker Studio, 576 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Ace Drug Co., 820 W. Washington St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Rogers Photo Shop, 3867 43rd St.
San Francisco: Camera Shop, 145 Kearny St.
Cinema Arts and Crafts, 221 Golden Gate Ave.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.

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Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

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Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

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Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
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Tampa: Burgert Bros., Inc., 608 Madison St.

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105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Highland Park: B. E. Christensen, 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK PICTURES, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

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Wichita. Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

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Auburn: Wells Sporting Goods Co., 52-54 Court St.
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Zepp Photo Supply Co., 3044 Greenmount Ave.
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Iver Johnson Sporting Goods Co., 155 Washington St.
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Harvey & Lewis Co., 1503 Main St.
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Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
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Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
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Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
National Camera Exchange, 5 S. Fifth St.
Moorhead: B. F. Mackall, Inc.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

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Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
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Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
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Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Nowak Optical Co., Inc., 1105 Broadway.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 614, 120 E. 41st St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Pago, Inc., 1095 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
RAB SONS, 1373 Sixth Ave.
Snap Shot Store, 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
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Rochester: Marks & Fuller Co., 44 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
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Akron: Metzger's Photo-Art Store, 183 S. Main St.
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Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
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Halle Bros. Co., 1228 Euclid Ave.
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Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
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Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
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A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

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Veazey Drug Co., 135-7 W. Main St.
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Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
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Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

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Strawbridge & Clothier, Market, Eighth & Filbert Sts.
Street, Linder & Propert, 20th and Chestnut Sts.
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Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
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B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

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Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

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Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Main Street News Stand, 77 S. Main St.
Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas News Stand, 1017 Texas Ave.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Zillah: Bartleys Pharmacy.

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Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Plankinton Arcade News Stand.
Racine: Photo-Crafts Shop, 526 College Ave.

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Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulus Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

Colombo: Amateur Photographic Co., 3 Victoria Arcade Bldgs., Fort.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
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Chester: Will R. Rose, 23 Bridge St. Row.
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E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
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W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
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Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
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Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9e: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Establs.
J. ChOtard, 20-22 Rue Bobillot.

GERMANY

Kotzschenbroda i sa.: Rudolf Steineck, Moritzburger Strasse 19.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Dave Bros., Waterloo Mansion, Apollo Pier.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
Meiji-Shobo Publisher & Bookseller, No. 8, Nichome, Harukicho, Hongow.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
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Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
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Published by

Amateur Cinema League, Inc.

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brings Hollywood technique to the making of your home movies

FADES—DISSOLVES

To fade out and fade in with the Special you slowly close, then slowly open the variable shutter. When you wind back the film after the fade-out the same technique makes dissolves—shown at the right above.

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The Special's masks are slipped into a slot before the film. Circle, oval, two horizontal and two vertical half masks are supplied with the Special. Other designs are available on order.

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With the use of the horizontal or vertical half masks and the winding back features, the same individual is easily made to appear twice in a scene.

PROFESSIONALS and advanced amateurs alike acclaim Ciné-Kodak Special as the one 16 mm. camera of complete movie making scope... the one camera designed for the express purpose of freeing the ambitious picture taker from the restrictions of less versatile equipment and permitting screen effects impossible, or, at best, difficult to make in the past.

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To mention but a few of the Special's unique advantages: it has a variable shutter for fades and dissolves, variable speed control—8 to 64 frames per second, two-lens turret head for six interchangeable lenses, reflex finder for ground-glass focusing with all lenses, spring motor drive and hand cranks, single frame release for animation effects, set of six masks, interchangeable film chambers for switching from black-and-white film to Kodacolor.

The basic model of Ciné-Kodak Special is equipped with Kodak Anastigmat *f*.1.9 lens, double lens turret, one 100-foot film chamber, set of six masks. Cost, thus equipped, $375. Quotations on adaptations of this basic model will gladly be given and construction of the equipment executed on special order. For further details write for the Ciné-Kodak Special Book.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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DECEMBER

1933

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■ FILMO 70D *f*/3.5 Cooke lens, Mayfair case, list $261.00, like new, $125.00; Filmophone complete, list $666.00, $200.00; demonstrator 260 watt K Kodascope, case and Kodacolor, $115.00; BB Cine-Kodak *f*/1.9, new, $60.00; Eyemo *f*/2.5 Cooke lens and case, $50.00. ZEPP PHOTO SERVICE, 3044 Greenmount Ave., Baltimore, Md.

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■ FOR 10c coin you will receive brand new usable THE END title, also special film pads and lists of brand new films at $2.50 per 100 ft. BOURBON LIBRARY, 387 Magee Ave., Rochester, N. Y.

■ SPECIAL CHRISTMAS PRICES: 16mm. silent film, *Our Gang's Christmas* (100 ft.), special price. $4.00; also *Christmas Window Shopping*, with Our Gang (50 ft.), $1.75. Send for list of other shorts. FREDERIC L. GERKE, 45 W. 45th St., N. Y. City.

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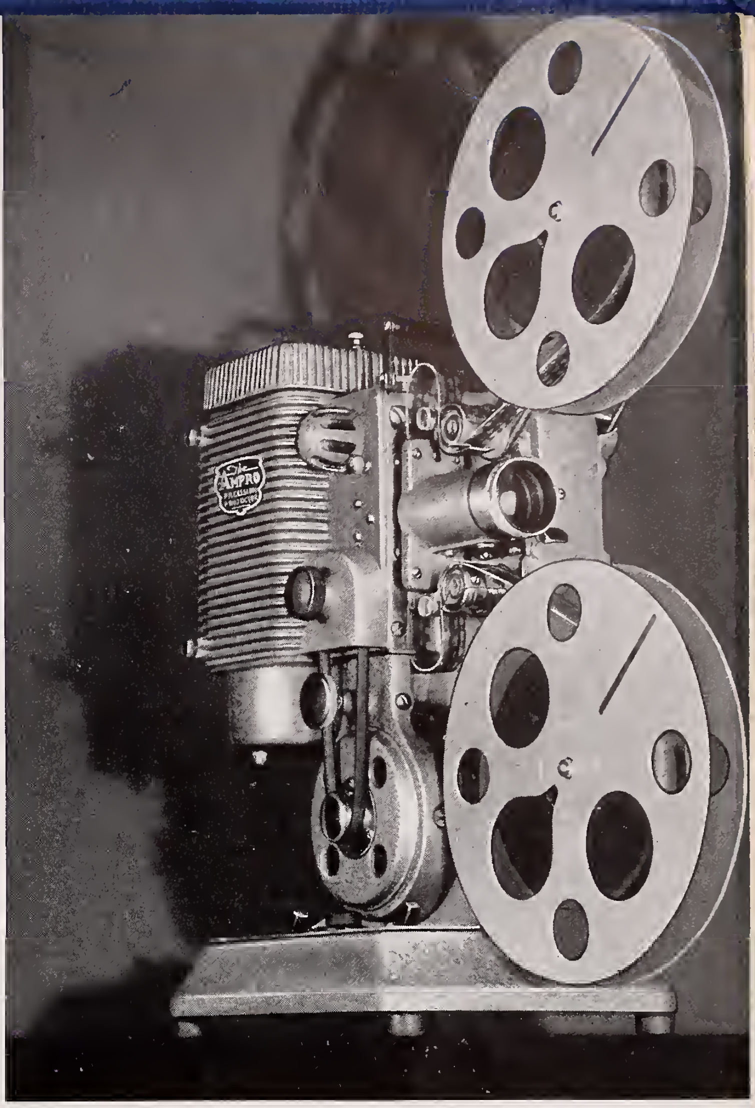

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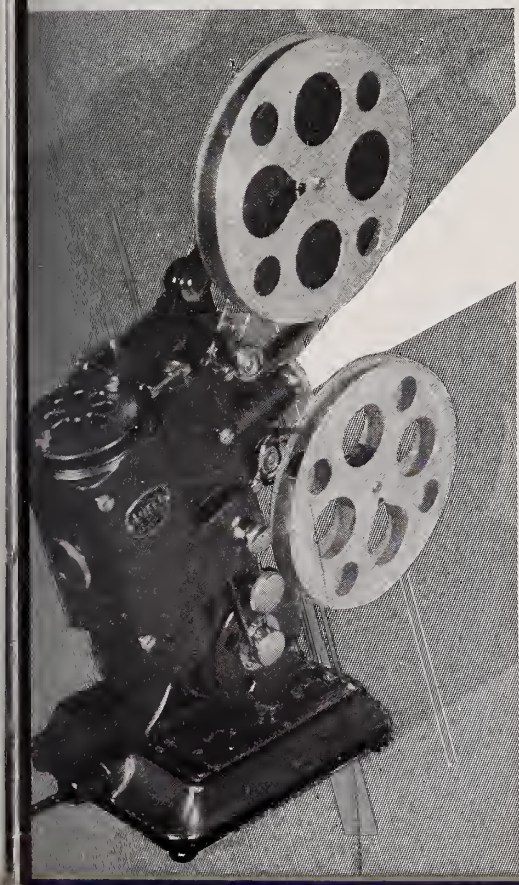

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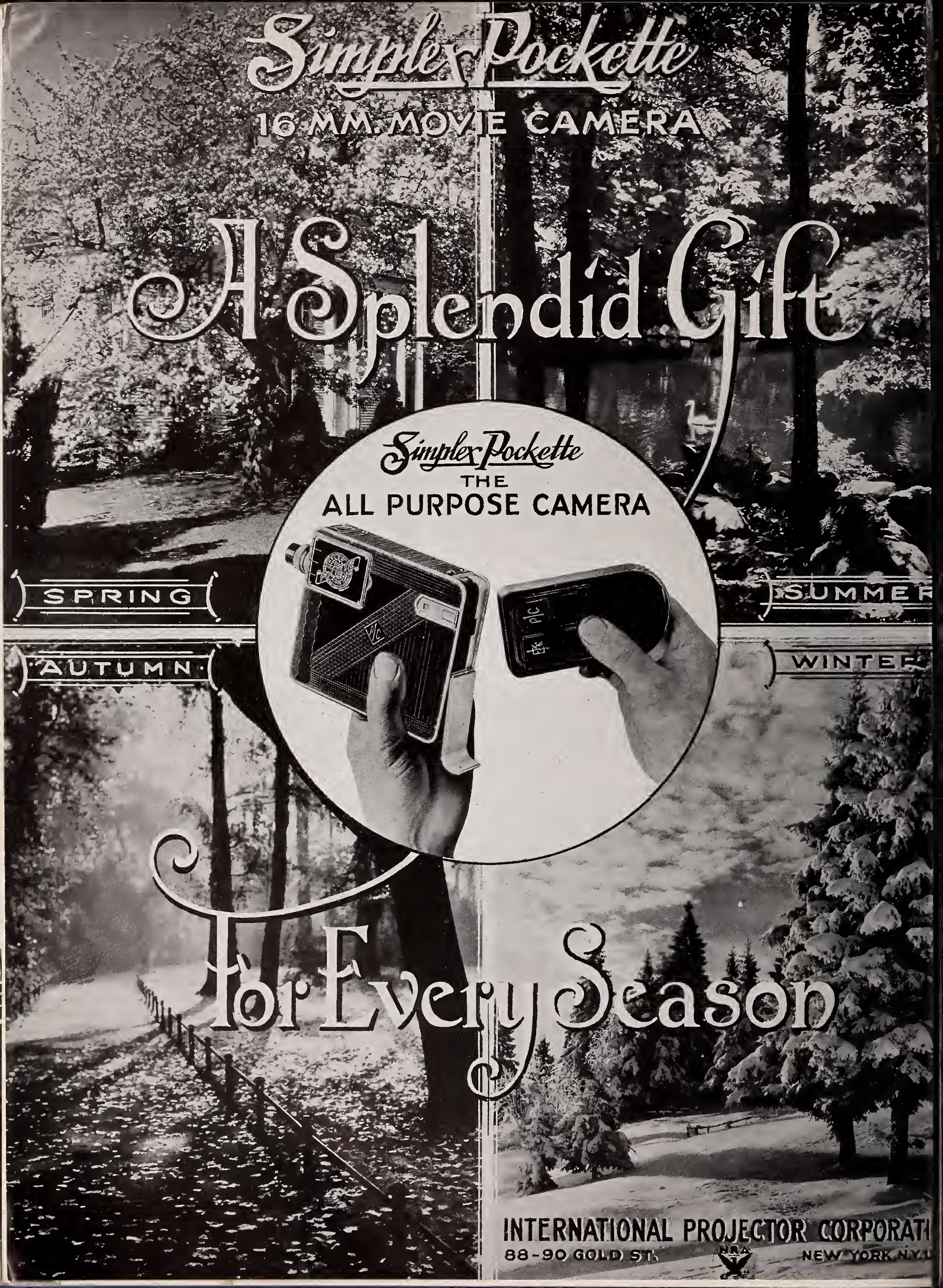
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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Publishers'

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Editor, ARTHUR L. GALE

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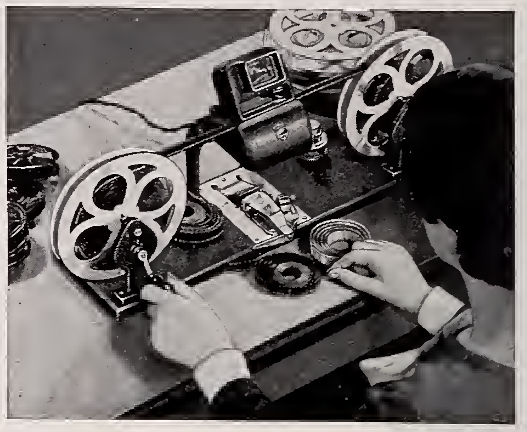
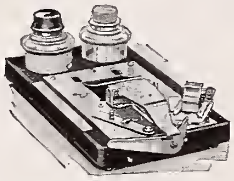
Film is drawn through a scratch-proof channel between upper and lower plates which are hinged to open wide for inserting and removing film. Another hinge permits the entire unit to be swung back behind the path of the film when rewinding. B & H Direct Viewer, for attachment to B & H Combination Rewinder and Splicer, $18. B & H Film Editor—Two-way Geared Rewind, Splicer, and new Direct Viewer, as illustrated, $33.





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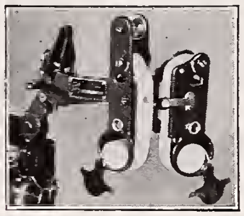

The B & H Film Cleaner. Attached to projector whenever needed, the B & H Film Cleaner removes all dirt, dust and abrasive substances from your film, protecting surface and maintaining brilliancy. Complete, $13.50.

The Filmo Enlarger. Makes 2¼ x 3¼ "still" negatives of any frame of your movie film. Any photo-finisher can develop film, make prints. Attaches to Projector, and can be used in a lighted room. $28.50.

The B & H Character Title Writer. Camera automatically positioned and focused for filming printed title cards, movable letters, pictures, miniature sets of all kinds, and even the hand as it writes titles. Powerful lamps on mobile arms allow any lighting effect desired. Complete with cards, etc., in neat, compact case, $36.

B & H Reels and Cans. 16 mm. 400-foot reels of strong and sturdy aluminum, self-threading. Cans easily opened. Have tell-tale moistener pad. 75c each. 8 mm. 200-foot reels of spring steel (can't stay bent) and 8 mm. humidor cans of aluminum. 50c each.

The B & H Extra Bright Screen. The high reflective power of this screen with its sheet aluminum base and special processed surface gives new, rich beauty to both black and white and Kodacolor movies. Surface turns in for safety in storage. Swinging feet give staunch support, fold in for storage. 20 x 27 in. size, $21; 30 x 40 in., $39.

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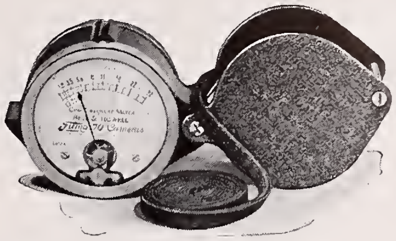
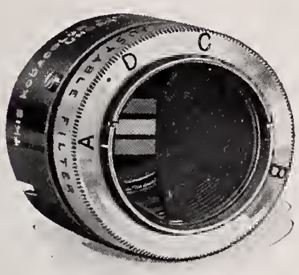
Correct Exposure Assured

The B & H Photometer. A perfect reading taken in ten seconds as you sight on the *important part* of your subject. All readings are taken direct from the scale, including filter and speed modifications. Model A for Filmos, **$15**; Model B for "still" cameras, **$15**. Sole leather case, **$2.50**.

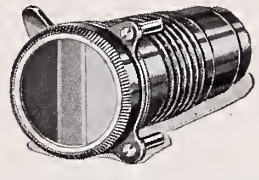
Practos Exposure Meter. Accurate, simple, compact, inexpensive. Gives average reading on subject area. For use with both movie and still cameras. May be preset for type of film and filter used. Interpolates readings for any desired shutter speed, movie or "still." **$5.75**.



Weston Exposure Meter for Filmos. Batteryless photo cell measures light and galvanometer instantly records intensity in terms of f/ stops for Filmo 70 Cameras. Simple conversion table for Filmo 75 and other cameras, providing also for differences in emulsion speeds. **$22.50**.



New Kodacolor Camera Filter. This new Kodacolor filter for Filmo Camera lenses extends the scope of color movie making. Its alligator jaw has five "stops." The largest admits 75% more light than the former filter, making color close-ups possible indoors under Photoflood lamps. No neutral density filters required for the brightest light outdoors. For Cooke 1-inch F 1.5 or F 1.8 lenses, **$14**.



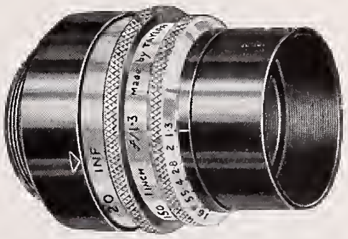
Kodacolor Projection Lens Assembly. This one unit equips the Filmo Projector for showing Kodacolor films. Filter is built into special projection lens. Auxiliary condenser is included at **$35**. For older Filmo Projectors without auxiliary slot, **$30**. (No condenser included.)

Lenses for Every Purpose

Cooke Telephoto Lenses. The power of magnification of the fine Cooke telephoto lenses permits you to get "close-ups" of distant subjects. Plenty of speed for all ordinary conditions, and unequaled quality of definition. For Filmo 70-D: 6-inch F 5.5, **$60**; 4-inch F 4.5, **$55**; 3-inch F 4, **$57.50**; 2-inch F 3.5, **$55**.

Cooke 6-inch F 5.5 Lens

Cooke Wide-Angle Lens. For taking movies in close quarters—narrow streets, indoors, etc., the Cooke 15 mm. F 2.5 lens is very useful. Takes in area 40% wider, 40% higher, than a 1-inch lens. Plenty of speed for dark places—twice that of the F 3.5. Universal focus, **$45**; Focusing Mount, **$55**.

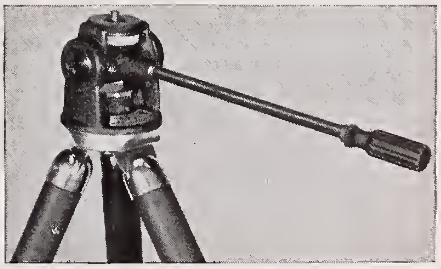


Cooke Speed Lenses. For movie making indoors, a speed lens is a necessity. Cooke 1-inch F 1.3 (seven times faster than F 3.5), **$75**. 1-inch F 1.5, **$60**. 1-inch F 1.8 (recommended for Kodacolor and fine for black and white), **$60**.

Santa Claus 16mm Films. "Santa Claus"—An appealing Christmas story for the children. No. M-106. 100 ft. **$6**.

"Santa Claus' Toy Shop"—Santa and his Brownie helpers. No. M-143. 100 ft. **$6**.

B & H All-Metal Tripod. Light, compact, rigid, and sturdy, with tubular metal legs. Quick, correct setting up aided by spirit level. Lengthens from 30 to 53 in. Precise, smoothly operating head provides independent or combined panoraming and tilting movements, controlled by convenient handle. Head and legs dust and grit proof. Rubber tips cover leg spurs for smooth surfaces. Price, **$36**. Leather case, **$12.50**.



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Biophors in seven focal lengths permit picture widths of 1 foot up to 11 feet or more; or a projection distance of 3 feet to 100 feet and beyond. Extra large pictures in a short "throw." Even illumination from center to edge.

Send for descriptive illustrated folder. Please indicate make and name of projector used.

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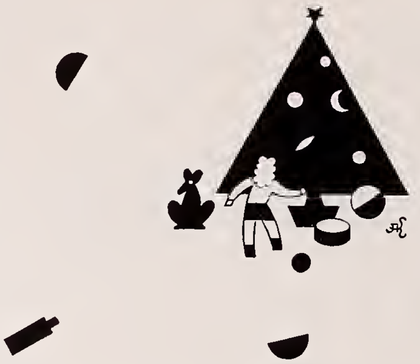
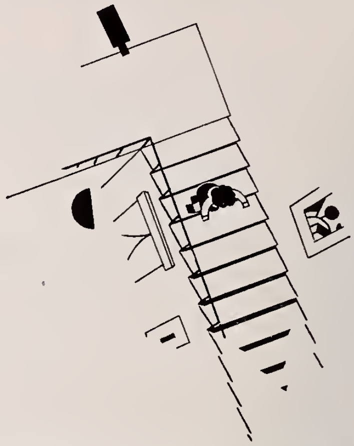
Christmas lighting formulae

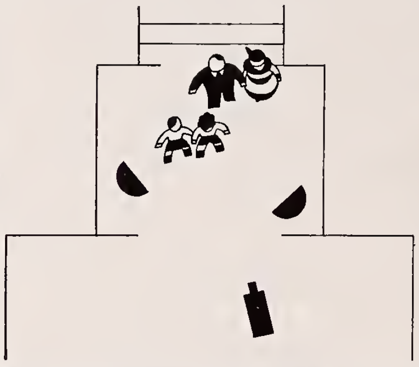
Where ■ = the camera, ◖ = a light and ▢ = a reflector



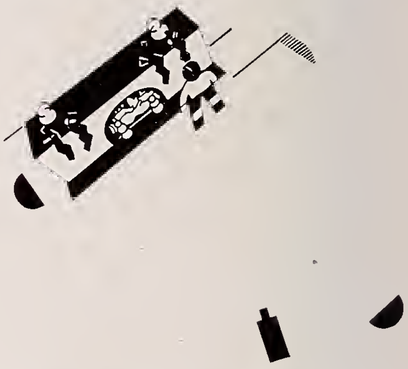
Filming Junior under the Christmas tree will be easy with a simple arrangement such as this. Take care that direct rays from the light do not fall on the lens, and measure the distance from Junior to the camera to secure a sharp focus.



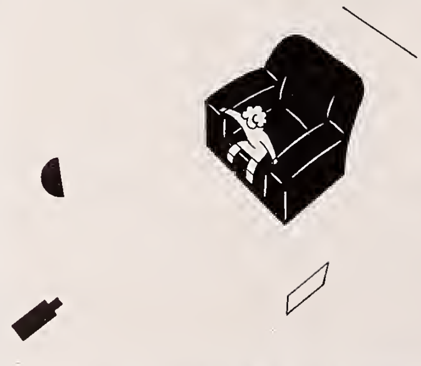
A sequence of the excited descent on Christmas morning is certainly worth filming. One scene could be made from an angle such as this and with a strong side light. Another shot could be taken with the camera at the foot of the stairs.



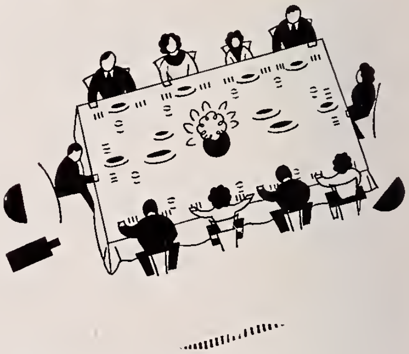
Friends bringing gifts, guests arriving for dinner and, later, the New Year callers deserve a place in the holiday movie. Two lights placed as above will do the trick nicely and, if the room permits, they may be hidden from the camera.



If a real fire is burning in the grate, a light at one end of the hearth will enhance the effect of the firelight. Adding crushed newspapers to the fire itself will increase the illumination, while the light in the background will kill the shadows.

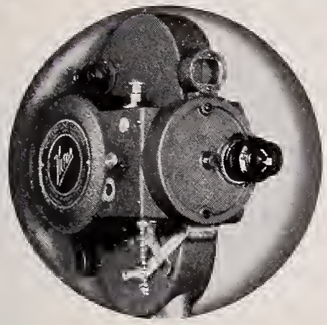


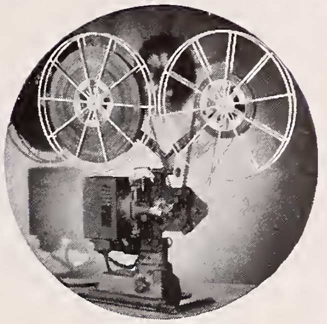
If only one light is available for a Christmas portrait, a reflector will save the day. It may be made of tin or wood painted white; even a sheet of white paper will serve. The best position for the reflector may be found easily by experimenting.



Christmas dinner, the climax of the party, is the most difficult to film. Here is one possible arrangement for the lights which would be aided by Photoflood bulbs placed in the regular fixtures. No unshaded bulb should be in the field.

GIFTS TO DELIGHT *Every* MOVIE MAKER!!





TO BRING unbounded delight to any movie maker at Christmastide, give some item of the World's Finest 16 mm equipment or accessories . . . . and "The World's Finest," of course, means VICTOR!

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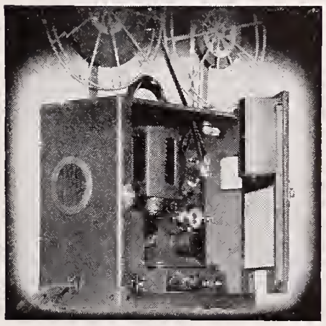

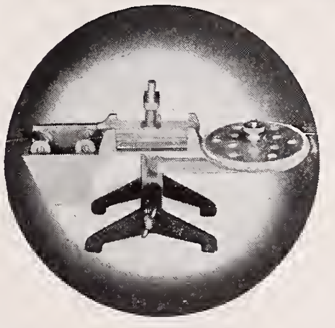

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WORLD'S FINEST 16m/m MOTION PICTURE EQUIPMENT

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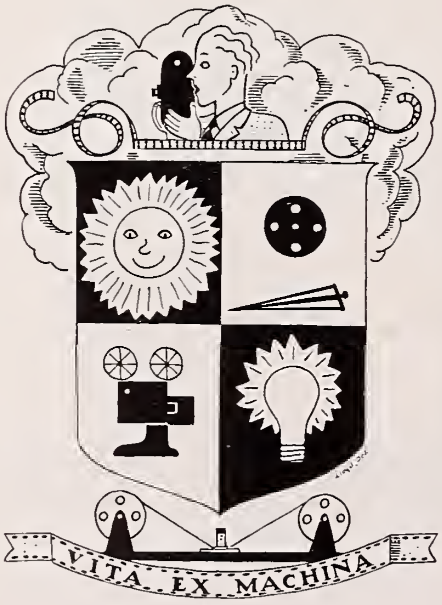

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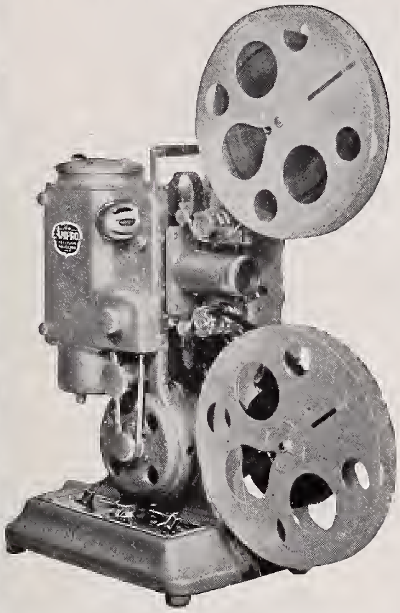

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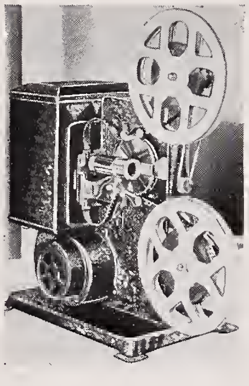

The projector is a masterpiece of simplicity. Anyone can thread it and operate it. Special tilting screw, framing adjustment and focusing device permit maximum efficiency of projection.

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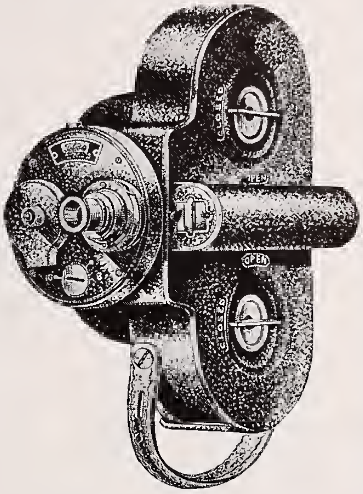

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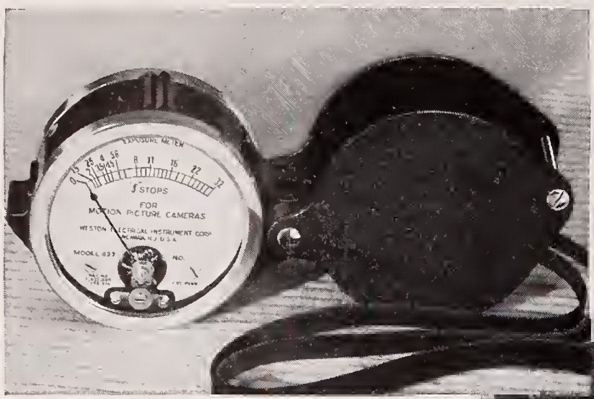

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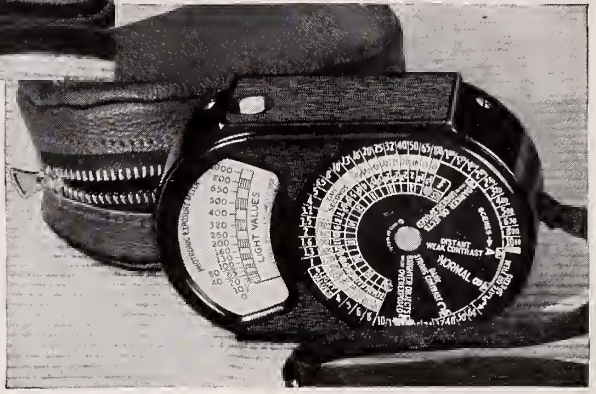

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Keep ready!

ANOTHER year has rolled its troubled way around and again, in accordance with tradition, the membership of the Amateur Cinema League and its President foregather on this page. It has always been a pleasant sort of experience for the President. Because of the harmonious development of our organization, the President has never yet had to do any explaining. As an organization we seem to have enjoyed a gentlemanly progress year after year, escaping giving offense, when it has been necessary to say "no," and building up respect and good will without recourse to modern ballyhoo. What is the most convincing argument of all is the fact that, in the three terrible years which have passed, our ACL has been able to keep "in the black." Certainly no color filter has been necessary to bring out the reds in most organizations such as ours. Our executive committee and our managing director should have our thanks for all of this.

Those of us who enjoy amateur cinematography should be grateful for this state of affairs. Our hobby would not have been nearly as diverting nor as worthwhile had there been no Amateur Cinema League. Had we been individualists and "gone it alone" the industry would not have been attracted to us and, as a result, would not have spent the sums and the effort in developing the apparatus which adorns amateur cinematography today. The fact that we organized, developed our own magazine, where we could maintain continual contact with each other, exchange ideas and experiences and insure orderly procedure, has made amateur cinematography what it is today. To those who have contributed to this organizing by maintaining membership much is due. They are able to enjoy that peculiarly satisfactory feeling which comes from having done their bit in a good cause. Were it not for this spirit the world would indeed be in a sad plight.

It has been my conviction from the beginning that amateur cinematography had some big destiny to fulfill. I have never quite decided what this destiny is, although I have felt it was involved in some way with international exchange of films whereby the peoples of the world might become better informed regarding each other through the medium of motion pictures in addition to the written or spoken word. I still am convinced that pictures in motion can do things which words cannot do; but just how this inherent characteristic of private citizen cinematography is to be used has not yet become apparent. This unique property of the motion picture cannot but make itself felt in time. In the meanwhile, and to provide the vehicle when the time arrives, let us lend a hand to the organization —our Amateur Cinema League.

Hiram Percy Maxim

THE AMATEUR CINEMA LEAGUE, INC.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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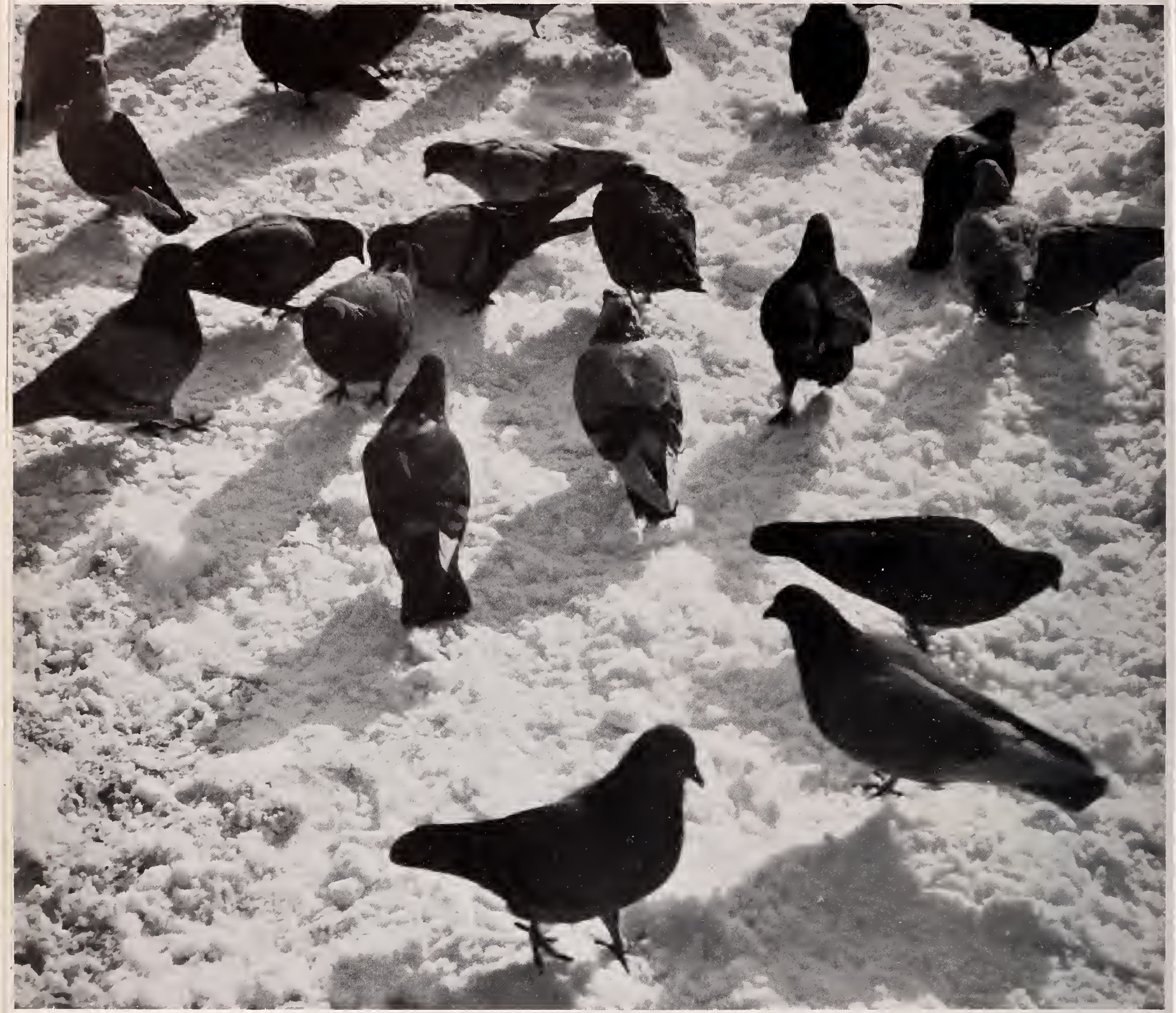

Ewing Galloway

Those who live where the snow falls may secure novel photographic effects, for the white blanket forms an efficient reflector. See how clearly the shadow details appear in the photograph above. Snow aids us in backlighting too, because a reflector is a most desirable help in photographing that effect.

The ten best

As chosen by the editorial staff of MOVIE MAKERS

FOR the fourth time, the staff of MOVIE MAKERS has made its selection of the year's ten best amateur films. These pictures, in accordance with the custom inaugurated December, 1930, have been chosen by MOVIE MAKERS staff from a list of all the films seen by its members during 1933. This includes all those sent during the year to the League's technical and continuity consultants for criticism and comment and many pictures that were sent to MOVIE MAKERS, especially for consideration. The selection of the ten best and the pictures given honorable mention is made on an entirely informal basis without definite rules of judging or limiting categories. However, it does represent the unanimous and considered opinion of a staff that has seen and reviewed thousands of amateur films, and the choice has been made from many hundred completed pictures.

The amateur films chosen by MOVIE MAKERS staff as ten best for 1933 are here listed, but not in any order of merit: *Century of Progress*, an 800 ft. Kodacolor film of the World's Fair at Chicago, made with consummate technical skill by Herbert H. Johnson, ACL, of New York City; *Ceramics*, a three reel record of the manufacture of pottery which is distinguished by clarity of continuity and beautiful photography, produced by Kenneth Bloomer, ACL, assisted by Elizabeth Sansom, ACL, in Mt. Kisco, N. Y.; *Pipe Dreams*, a suave and clever 200 ft. photoplay which makes effective use of lighting and cinematic tricks, filmed by Joseph Dephoure, ACL, and Edward Atkins, ACL, of Boston, Mass.; *Glimpses of Rural Hungary*, a charming three reel study of the people and customs of that country, filmed by Elizabeth Rearick, of New York City; *Reparative Operation for a Congenital Defect*, a truly remarkable one reel picture of an operation which was performed by Dr. William L. Wolfson of Brooklyn, N. Y., and photographed by Philip A. O'Connor of Rochester, N. Y.; *Telemark*, a 300 ft. skiing picture outstanding both in continuity and in snow photography, filmed by William G. McKelvy, ACL, of Easton, Pa.; *Mining Chrome Ore in New Caledonia*, a magnificent industrial film running 2,000 ft., which represents the solution of amazing photographic difficulties, made by Enoch Perkins, ACL, of New York City; *Mr. Motorboat's Last Stand*, a two reel experimental photoplay that was skillfully directed, photographed and edited by John A. Flory, assisted by Theodore Huff, ACL, of New York City and Englewood, N. J., respectively; *Water*, a one reel scenic, tracing the story of clouds, rain and rivers with beautiful clarity and pleasant photography, made by Howard Demarest, ACL, of Hackensack, N. J.; *Design*, an 8mm. film running 200 ft. which presents the activities of an art school, with many beautifully staged interior scenes and closeups, planned and filmed by Walter Mills, ACL, of Grand Rapids, Mich.

In addition to the ten best, MOVIE MAKERS staff has picked seven films for honorable mention because of some outstanding, individual quality that each possesses. The pictures awarded honorable mention are: *Remote Control*, 300 ft., filmed by Louis W. Bleser, ACL, of Lynbrook, L. I., because it is a well photographed and cleverly planned film of a hobby; *Vitex D*, 800 ft., by Arnold M. Hill, ACL, of West Orange, N. J., because it is a model of clarity and competence in industrial filming; *Wonderland Trails*, 100 ft., by K. G. Stephens, ACL, of San Francisco, because it makes such excellent use of cinematic devices (closeups, dissolves and fades) to tell a simple story; *The Night Call*, two reels, by Elizabeth Sansom, ACL, assisted by Kenneth V. Bloomer, ACL, of Mt. Kisco, N. Y., because it is a successful attempt at a realistic portrayal of the events in the background of a surgical operation as well as the operation itself; *A Century of Progress*, a 400 ft. Kodacolor film of the World's Fair by Edmund Zacher, II, ACL, of West Hartford, Conn., because of its action and human interest which represent a lively and uninhibited use of Kodacolor; *Under the Maple Leaf*, a four reel study of Canadian vacation land by Hamilton H. Jones, ACL, of Buffalo, N. Y., because of its matchless photography; *Surgical Eradication of Pyorrhea*, a one reel dental film by Dr. S. H. McAfee, ACL, of New Orleans, because of the perfection of its closeups and because its content was made entirely clear by the careful use of models.

Among the ten best, *Century of Progress*, in Kodacolor, by Herbert H. Johnson, ACL, is a striking illustration of the degree of perfection that color motion picture photography has attained. Its studied angles and dignified composition are augmented by excellent photography. Mr. Johnson paid careful attention to the very important point of exact exposure in relation to color value and, as a result, brought a new version of the Fair to the one who had never seen it in color before. By taking plenty of time he was able to single out the best camera positions and wait for the lighting that was most favorable. The excellent handling of the camera brought a sense of intimacy to each scene. The film's only fault is an excessive use of lap dissolves which detracted somewhat from the smoothness of the continuity.

Ceramics, by Kenneth V. Bloomer, ACL, and Elizabeth Sansom, ACL, is probably the most ambitious amateur film ever attempted on this particular subject and perhaps stands alone in its field. The makers of the film were fortunate in having the cooperation of a famous ceramic artist, Leon Volkmar, who maintains his atelier at Bedford Village, N. Y. It was here that the entire film was produced, its makers having imbibed the spirit of the artist craftsmen so thoroughly that every deft touch, every careful step in the process of making a lovely vase are recorded. The interior lighting and closeup technique are especially good, particularly in those parts where only the delicate focusing of a closeup will reveal the nuances of the artist's touch as he models. The sequences which show the firing of the pottery are unusually well handled and the whole is outstanding in its clarity of continuity. Such a film might be described as a "glorified industrial" but. more than that, it is an educational film in the best sense of the word.

Pipe Dreams, by Joseph Dephoure, ACL, and Edward Atkins, ACL, is ranked among the year's ten best because of its considerable triumphs over dramatic and technical difficulties. Through the imagination of its producers, a small cast, simple settings and moderate footage have been used to tell a big story, rich in pictorial effect. Dreaming that he has murdered his unfaithful wife, a young man sees in prospect the swift and fearful course of his life to the waiting gallows. The murder, the trial, the death cell and the hanging are represented in large part only by the imaginative and striking use of shadows of the real scenes. Occasional straight shots are heightened in effect by unusual angles and dramatic lighting. Sensitively planned, smartly executed and deftly cut, *Pipe Dreams* makes its simple story exciting and forceful.

Glimpses of Rural Hungary was the first film ever made by Elizabeth Rearick but its excellence must be credited to more than beginner's luck. It represents a willingness to follow instructions carefully and an ability to compose scenes as they are selected. The picture contains a charming record of the people and customs of Hungary, but capturing this was secondary, for Miss Rearick planned the film to be principally a record of folk dances. Most unusually accurate exposure and focusing make the film outstanding in its technical aspects. Clear, crisp, steady pictures inevitably do a great deal to present a subject in a delightful way. One of the remarkable features of the film was the rock steadiness of the camera, although Miss Rearick did not use a tripod at any time. The sequencing is worked out well and, although the film is intended for use in physical education work, it has a tremendous general interest value. The entire finished product is one of which an experienced filmer might well be proud.

In view of the increasing use of substandard motion pictures for practical purposes by scientific and professional men and women, it is to be expected that among the ten best would appear a surgical film. Philip A. O'Connor, of Rochester, N. Y., filmed *A Reparative Operation for a Congenital Defect*, which was performed by Dr. William L. Wolfson, of Brooklyn, N. Y., and this film is included by MOVIE MAKERS in this annual listing because of two chief reasons. This very delicate operation required a large degree of manipulation by the surgeon, without the use of instruments, which adds to the danger of the operator's obscuring the field of vision and, consequently, to the difficulty of securing a clear motion picture record of his work. In spite of this handicap, the admirable cooperative effort between surgeon and photographer enabled Mr. O'Connor to present an exceptionally visible study of Dr. Wolfson's technique. In the second place, the film gave a complete record of the entire operation, from start to finish, including the preliminary anesthesia. Whatever hazards may have existed photographically were so easily hurdled by Mr. O'Connor that the person viewing the film is almost unconscious of the fact that it is a film. Needless to say, the technical photographic details of exposure, focus and lighting were of the highest order.

Telemark, filmed in the Swiss Alps by William G. McKelvy, ACL, is, as its name suggests, a skiing picture. However, it is more than that—it is also a very delightful and neatly plotted comedy that is the more convincing for being uncomplicated with the usual subsidiary plot and counter plot. Four or five youths who are expert skiers, one who is a novice, and a girl are at the beginning of a down mountain ski trail. The girl offers a kiss to the boy who can catch her. She starts off, the able skiers follow hard on her trail, while the beginner stumbles and lags far behind. But the girl decides to trick her pursuers and hides on the way. The ending is obvious. The picture was exquisitely planned and sequenced for, as the camera follows the skiers down the mountain, there is complete smoothness in the shift of viewpoints. The action is made the occasion of splendid studies, as the boys on the run swerve and turn in stems, Christianias and Telemarks. Mr. McKelvy did not neglect to select charming compositions and to take full advantage of clear air and the contrast between the dark figures and trees and the white snow.

An outstanding example of industrial record filming is *Mining Chrome Ore in New Caledonia*, by Enoch Perkins, ACL. Probably no amateur film ever was made under more unfavorable conditions and with as little opportunity to secure special equipment to meet them. Yet the photographic quality of this film is very high and it stands as a tribute to Mr. Perkins's ability to overcome obstacles. A large part of the picture was made in a mine where the atmosphere was so charged with moisture that it was necessary to stop and wipe the lens dry every few minutes. Although

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William A. Palmer, ACL

A new movie maker investigates the cine Christmas gift

A new magic

PAUL D. HUGON

Dayton Snyder

Jointed dolls may be cast as leads in a film of Toyland

THE stop motion or frame by frame cranking device on a movie camera is the key to the mysteries of the fourth dimension—no less. In real life, one may change height, width or depth by moving oneself or the object up or down, sidewise, forward or backward, but one has no control over time. Because the motion picture enables one literally to "disintegrate" time, it affords unique opportunities for pleasure and mystification.

For example, no one ever has seen a rosebud unfold into a full blown rose before his eyes. That would be contrary to the operation of the time machine of which we are a part. But the movie camera can make the rose bloom or wilt in a few seconds. The full implications of this power have not begun to be appreciated. To change the speed of nature is to understand many of her mysteries, both those that are too quick for our perception and those that are too slow to be apprehended in their relationship to ourselves.

Of the two processes, stop motion or ultra speed, the former is probably richer in screen potentialities. Laying aside the entire subject of animated cartoons (which was covered in a recent article in Movie Makers), the production of animated scenes is a key ingredient in mystery stories. The magician mutters his abracadabras over a coil of rope and, lo!, it begins to wriggle and encircles an object. Or, in a comedy, a child escaping a pursuer hides in a packing case or hamper. The box shakes, turns on one side, dances about, starts rolling down hill, falls into a pond, jumps out on the bank and so on. Improbable as the whole story may be, it is accepted without murmur because it is good fun, and the spectators cannot help thinking of the child inside the box as the animating power, especially if occasional flashes are inserted of the child, quizzical or annoyed, imprisoned within the narrow walls, being tumbled over or standing on his head.

There is a vast difference between filming a blooming rose and the unaccountable motion of a box or a doll. The former is not animation, since the rose has life and moves of its own accord; it is only stop motion. It can be done by means of a simple mechanism that will take care of displacement of the object within the field and by identical illumination at certain intervals. No mere mechanism will suffice to animate a lifeless object. A box turning somersaults must imitate more or less the tempo of life, which means that it must move smoothly from one position to the next, as if it were moved really by a human being. Smoothness is the only real difficulty of the animation technique. The more magnified an object, the more important it is that the successive steps of animation be equal in time and space. Therefore a well visualized scenario, often written frame by frame, is important. The moving box has to be propped up artificially or suspended invisibly, without being moved in the wrong direction, and the props have to be changed with every single frame of the footage or, if the motion is very small, every two or three frames at most.

The home animator may conquer a new world of illusion

The secret of animation is to visualize motions in human terms. If it takes a man half a second to look up from a book in given circumstances, in the same circumstances it will take eight frames to cause a doll's head to move so that it will appear to be looking up naturally. If, in that time, the head moves through an angle of forty degrees, each frame will have to represent, as nearly as possible, a motion of five degrees. A simple way is to shoot, at normal speed, a few feet of film of a person performing the desired action at the desired tempo and to have it processed. Then, print in hand, move the doll's head to the corresponding positions.

When the whole body of a doll is being animated, the principle of economy of attention comes to the cameraman's help. It is necessary to move only one part or group of parts at one time. A doll, walking, will move its feet and legs, and perhaps its arms, but its body, head and eyes will remain motionless unless otherwise required by the story. That trick is used by cartoon animators to save themselves thousands of drawings. It is true that, in real life, a person moves all over but it is equally true that, in brief footage, the spectator's eye will see only the moving part. In the same way, when there are two dolls talking to one another, only one will move at a time; the listener will remain perfectly still. If the story requires movements by both, they have to be synchronized so as not to steal one another's attention, and a parallel script is required. This principle applies universally.

When animating an object, such as a box, a key in the keyhole or a drawer opening itself, the best way to prepare the footage analysis is to have the

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Keystone

Whoosh, they come!

SYDNEY C. HAYWARD, ACL, and STEWART D. BROWN

Racing on wings of ash, skiers offer patterns of rhythm

A LOT of directions have been given about filming winter sports and a lot of film has been exposed to show toboggans shooting down steep slides, skaters performing fancy figures of eight and young men zooming off steel trestles on wings of ash and hickory. But little has been said about filming that spectacular new winter sport, down mountain ski racing. People have been going down and up mountains via their skis for some years. But these hardy souls have been expert skiers and young mountaineers full of zest for an arduous climb and the reward of a slide down a curving and fairly easy carriage road. Until this winter there haven't been any ski trails on the mountains of this country, and skiing has been confined to the roads that tourist cars use in the summer. Things are different now.

All at once, the down mountain bug has bitten the skiing public. Federal aid has been sought and secured. During the summer just passed, units of the Civilian Conservation Corps have toiled on the slopes of mountains suited to the sport, leaving behind, on the flanks of New England peaks, a considerable number of wide, smooth and beckoning ski trails. Backing up these public works on behalf of skiing have come increases in trail cutting by private organizations.

The skiing public is divided into three parts: first, those who go to the mountain to tackle the trail; second, those who take their skis along and ski around at the bottom, discreetly trying some of the gentler slopes; third, a rapidly increasing group of non skiing sportsmen and movie makers who go along to witness and film the dramatic action. It is to the third group that this article is addressed.

The continuity for a film of the new king of winter sports will start at the road where cars are left. Great piles of snow, often fifteen to twenty feet high, will line the road on both sides, thrown there by the rotary plows that keep the mountain roads open. To show this depth, maybe some one in the party can be persuaded to walk off the top of a car and disappear in the snow! Next would come a sequence of shots at the base camp, where racers are preparing for the climb. Include scenes of judges, timers and other officials who will be gathering already at the finish line. Sequences of the ascent would follow. As the cameraman works along up the lower reaches of the trail, he should watch for good vantage points from which, later, he may film the race. A real fan will climb to the top where the scramble and bustle at the starting line—with last minute adjustments of poles, bindings, goggles and other equipment—will provide the real feeling of pre race suspense. Here is material for a beautiful cinematic sequence including closeups of the skiers' hands making the adjustments. Next would come a long shot down the course, then a view of the first man to start. Suddenly a gun roars out and the cameraman will cover the first man as he starts. Now the movie maker will have time to dash down a way and get an angle shot back up the trail before the second or third man starts off. Work down the trail gradually, never taking more than one or two shots from any one position. Show the steepness of the slide, be ready for sure spills at a difficult corner, attempt a "worm's eye view" and get an approaching skier silhouetted against bare branches and the winter sky. Make shots up hill and down and be sure to get a smooth follow shot as a racer speeds down an open stretch and rounds a corner on his flight to the finish line. Don't tarry too long en route, for the cameraman must be at the bottom before the arrival of the racers who started last, in order that he may film the concluding shots of the scenario. He will be cheered, as the skiers are, to find a big fire and hot tea and coffee waiting at the base camp. A sequence of this festive outdoor activity can lead up to the final shot, a closeup of the winner prefaced by a title such as. *Four miles in seven minutes!*

Many new winter ski trails beckon to the cine camera

As for exposure, our advice is to be careful! Some stretches of the trail are open and dazzling white, others are heavily shaded. An exposure meter is necessary, for it is impossible for the average person to estimate correctly the variation in light. Supersensitive film is a worthwhile investment for these difficult shots and will be very useful as the brief winter sun goes down. In many cases where the action is fast it will be well to shoot at twenty four frames a second, as this will help to smooth out the scene and make it less blurry. If there happens to be a variable shutter on the outfit, by all means close it down about one third or one half, as this will help in sharpening the action. The shutter should not be closed too much, for then the action will appear jerky because of the greater time interval between frames.

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Miniatures by movie makers

HERBERT C. McKAY

IN THE hands of the cine amateur, the miniature camera does not always yield the desired results—not because it is a miniature camera but because it is a still camera. There are certain differences between still and motion technique which must be taken into consideration, although the two are alike in many respects.

In both, a lens is used to form an image which is retained by a sensitive emulsion. This image is made available and permanent by developing and fixing. From the negative image thus obtained a positive is printed. This step is necessary, whether the positive is printed in the same emulsion as the negative (as happens in reversal) or whether two sensitive materials are used. In both there must be sufficient illumination to impress the image on the film and there should be adequate lighting to provide the proper and desirable modeling effects. This involves the problem of exposure, but with both instruments the exposure meter gives the necessary information in all doubtful cases. Finally, both types require attention in focusing the lens.

There are, however, several important differences. In the motion picture camera, the exposure seldom is determined by the camera film speed. Cameras with adjustable shutters are operated usually with full shutter aperture, and so motion picture exposure is controlled primarily by means of the lens aperture.

In still photography there is a sliding scale of exposures involving variations in both lens aperture and shutter speed. The choice of the combination used is not left to chance but is governed by specific factors. The fact that the subject often may be posed motionless and an exposure of a second or so given makes the still camera far more versatile in exposure effects than the motion camera.

Shutter speed must be considered in the photography of moving objects. The argument often is advanced that, as the motion picture camera secures clear pictures of moving objects with an exposure ranging from one twenty fifth to one fiftieth of a second, the still camera should do the same. The difference lies in the fact that the image on the motion film, quite often, is nothing more than a blur. It is a phenomenon of vision that the brain interprets a distinct image of a moving object when in fact the image in the eye is blurred. On the screen we also see a distinctly defined image when the actual film image on a single frame would be blurred beyond recognition if it were shown motionless on the screen.

Comparative facts are presented for work in two media

In still cameras, high shutter speeds are supplied primarily for the purpose of preventing blur. It is obvious that, if one is to take advantage of this, the lens will have to be of unusually large aperture because, with the short exposure time, a large volume of light must be passed by the lens in order to expose the film properly. If this is the case, one might wonder why the large aperture is not fixed and the exposure regulated by shutter time alone, thus simplifying the exposure problem. The answer is that a variation in lens aperture may be required for the desired results.

Most miniature cameras are provided with scales giving the depth of the field. This scale is disregarded often, but it has a very real and important use. For example, there is a well known miniature camera with the depth scale incorporated in the focusing mount of the lens. The lens in question has a focal length of two inches and an aperture of *f*/2. When this lens is focused at 100 feet, the depth of field indicated is from fifty feet to infinity, at its maximum aperture. However, when it is focused on twenty feet, the depth is only from eighteen to twenty five feet. When this lens is stopped down to *f*/22 and focused on eight feet, the depth is from four feet to infinity, but when focused on five feet, the depth is roughly from three feet to twelve.

What does this mean in practice? It means that when circumstances are such that the large lens aperture is necessary, focusing must be done with extreme care, as a very slight error will put the image out of focus. However, when a small lens aperture is used, the camera may be set at universal focus and photographs made without much regard to focusing.

It means that in making a portrait or pictorial subject, the principal object can be rendered sharply and the background diffused. Or, when taking landscapes with both near and distant objects in them, all can be reproduced with sharp definition.

The use of the diffused background is one which every amateur should master. It adds de- [Continued on page 524]

Ewing Galloway

Winter landscapes call for both cine and still cameras

Three times around Cape Horn

ALAN VILLIERS

How the romance of the great sailing ships was recorded

THREE times, now, I have filmed the racing grain ships on their annual passage by way of Cape Horn from South Australia to the English Channel. I have tried to record, with what permanence there may be in celluloid, something of the romance of the great sailing ships before they are all quite gone. There are few enough of them left now and soon there will be fewer. About a score of them still survive, their only employment being the carriage of Australian grain from small and lonely outports to Europe. Because there always has been and always will be a competitive spirit strong in seafaring man, the ships make a race of it. They race, although they are old and some of them pretty nearly worn out, although they are heavy laden and lightly manned. In some, the gear is not strong; others leak. In two or three of them I would not send a dog. Yet they sail outward year after year for their grain and, voyage after voyage, race home again around Cape Horn, in the hardest trade in the world.

I stood upon an Australian quay way back in 1921 and looked at one of these ships, thanking God that I was shut of her. She was old then; she leaked a little; her rigging was gone here and there. I thanked my stars that she had delivered me safely to some port were I could depart, and wondered whether she would survive another voyage. She did. She still sails. She still brings home her grain from Australia, but one day she will sail and not come in again. She is more than forty years old, and she was not strong when she left the ways. For more than two score years she has fought Cape Horn and won, but the odds are getting heavier against her now.

Photographs © A. J. Villiers

Then, after I had safely left that ship and had taken to the land for a number of years, I began to see in it and others like it the material for a real film. In a world where material for documentary, adventure films is scarce, here surely was a subject. I mused on this, but I was no film maker. What would I do about it? I wrote to a film firm or two, suggesting that they put a cameraman aboard a grain racer and let him make a Cape Horn voyage, photographing the life. I enlarged upon the idea, dilated upon it, expressed myself at some length upon the possibilities.

Those letters were flung into wastepaper baskets somewhere. Anyway they never were answered. I'm glad they weren't now. Ideas are too precious to be given to film companies, to be flung into wastepaper baskets. Outlines for documentary films are unwanted in Elstree and in Hollywood.

Then I met a young enthusiast named Ronald Walker, employed on a newspaper in Hobart, Tasmania. He was a photographic genius, for he was one of those boys who, with a minimum of equipment, could make perfect shots. He said that we could make that film ourselves. "Oh yes?" I said. "With what?" We needed dollars, cameras, time, experience, all kinds of things—but especially dollars. He said that movie making was not so difficult and not so expensive. If I could get some jobs before the mast in a square rigged ship and raise half the money, he would do the rest. . . . I did. He did. We started to make the film. Then he was killed, half way to Cape Horn.

That was in the Finnish full rigged ship, *Grace Harwar*, back in 1929. We left Wallaroo with thirteen hands before the mast, average age, seventeen. We came into Queenstown, Ireland, 137 days afterward, after Walker had been dead three months and more. The second mate had gone mad, the chief mate was seriously ill and another fellow had gone overboard. We had starved and the ship leaked. We had been out in a lifeboat, fishing a boy from the sea; we had borrowed food from a Scots tramp steamer, north of the Azores Islands. We were the last in the race that year. But we didn't care about the race at all, thanking Providence only that we had come into port in the end—any port, so long as we could leave that ship. . . .

I had gone on with the film, though I didn't know about cameras. Walker had been the brains of the film side of it. He understood the cameras, of which we had two . . . small, spring driven 35mm. machines. Our film (to save money) had been purchased unspooled. When he died, we had exposed only 600 feet; we had brought 6,000 feet. I couldn't even load the magazines, didn't know the difference between "pan" and regular film and hadn't a notion what a filter was for. But I read the books (Walker had brought a lot, published here in New York); I swotted it up, in watch below, when I might have been asleep. I nearly gave it up, many times. But it didn't seem sense to give up the picture when the cameras were there and the negatives and everything. It

was almighty hard to learn to load those magazines, with the Cape Horn seas smashing at the little steel house on deck, and the call for all hands ever expected. But I guess I must have learned all right. The light was good and I remembered Walker's exposures.

By the grace of God, that negative developed perfectly . . . the whole 6,000 feet of it. Don't ask me why or how; I don't know. I only can guess that the technical side of movie making cannot be as difficult as it is made out to be.

The *Grace Harwar* landed me in Glasgow and I went to London. For months, then, I wandered round, trying to get some film company interested in using the negative. I got into the hands of some sharks in Wardour Street, London's mean street of films, and consequently gave up hope of the film ever coming to anything. I got a job ashore, in a newspaper office in London, and wrote a book. I hadn't the money to finance a release of the picture myself, and it didn't seem that I ever would find any one else to do so.

But after a year a British company got interested. They hired scenario writers ("scenarists," they called them), a fat director and a gang of flat chested, unemployed waiters from Soho way. There was a youth with a sissy face and a sissier voice that played the "lead." They got a "story!" I said the truth was story enough. They said that I knew nothing about box office. . . . Maybe I didn't. Well, neither did they, as the box office soon showed. If only they had left that film alone it might have been something.

I was two years ashore then, mostly in London. The books succeeded, thank Providence. I got some dollars—not many, but any is a lot when you have had none. I met an old captain of mine, in London. We heard of a four masted barque tied up in the Hamburg docks, going for a song. We sang the song and took the barque.

That was the 3,000 tonner *Parma*, largest and fastest square rigger left in commission in the world. We put her into the Australian trade, in the Grain Race. It was October, 1931, when we bought her. She has made two round voyages now . . . from Europe to Australia empty and back around the Horn to Europe, loaded with grain. In 1932, she raced twenty ships and beat them all, by from four hours to forty seven days. In 1933, she raced twenty one and beat them by from nine days to sixty three.

I went back to sea then, of course, and I took movie cameras with me. But first I tried to get backing from some company in the States. You cannot make a

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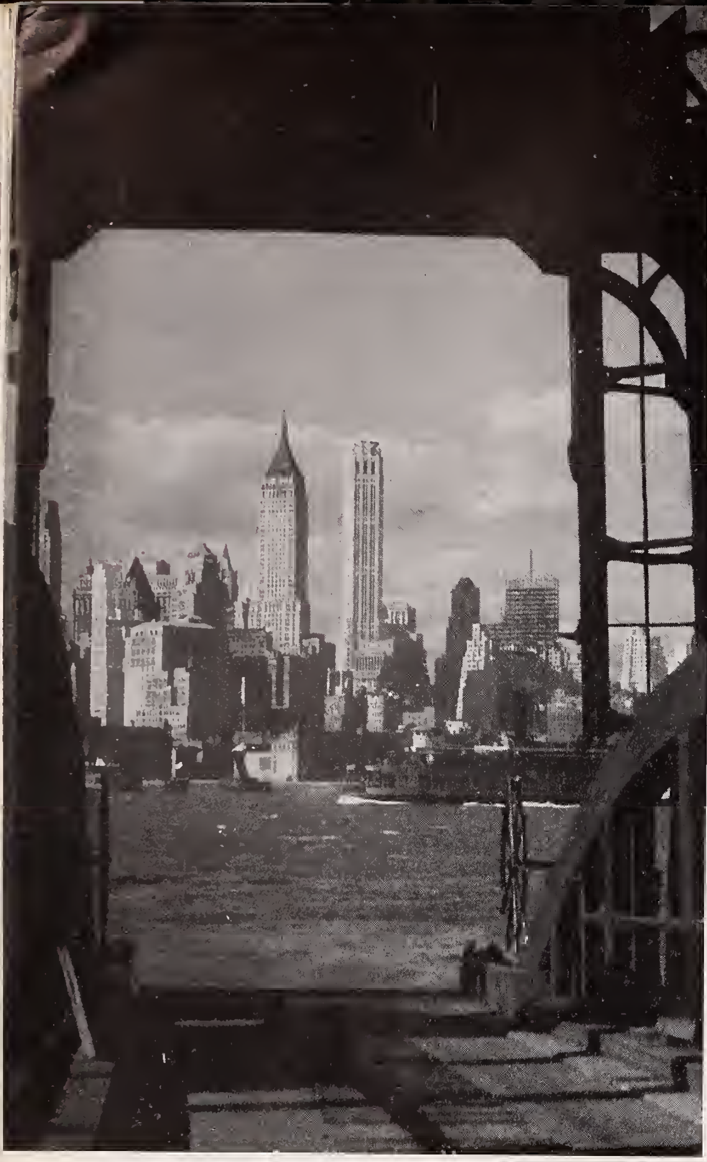
Scarcely a score of square rigged ships survive to carry grain from Australia to Europe, but at last the story of the Grain Race has been filmed. Above, they are rolling up the mainsail on the way to Cape Horn. On the other page is a cinematic pattern of the wind blown sails and below is the cutwater filmed from beneath the jibboom where Mr. Villiers found a camera perch.

Depth illusion

CARL L. OSWALD, ACL

How stereoscopic qualities may be brought to movies



R. I. Nesmith and Associates

Any action in the middle ground aids the effect of depth

"WHEN your picture attains its greatest sharpness, it shows almost complete absence of depth." With such a startling heresy, my old mentor, Dr. E. J. Wall, introduced me to the fascinating study of three dimensional representation within the limits of two dimensional media, including photographic paper and the motion picture screen. Such a half truth further served to implant firmly, after due consideration, the conception that "depth," as we speak of it in the motion picture of today, is merely an illusion—the apparent recession of planes due to characteristics inherent in the picture which, by the very nature of the physical and optical elements involved, can be presented in one, and only one, plane.

In this discussion we must exclude the true stereoscopic picture which, in all practical forms up to date, requires that some physical or optical device be interposed between the eye and the picture before its true depth is apparent. In this case also, the pictures (there always must be at least two) are on a plane surface but, by blending in the brain along the optic nerves, the effect is perceived by purely physiological reactions. The general opinion today seems to be that true stereoscopic effect or depth in motion pictures, that may be viewed without artificial aids, will not be achieved until some genius discovers a "fourth dimension in optics."

Until that time arrives, we may address ourselves with more profit to the production of the *effect* or *illusion* of depth in the pictures that we are making with present equipment. First, we well may consider the statement at the beginning of this article. Sharpness in a lens is a highly desirable and fundamentally necessary characteristic of any photographic objective. In one sense, this may mean that a picture has depth when all objects, from those near at hand to those in the far background, are shown with equal sharpness. This is known as depth of focus. However, excepting for converging lines and diminishing size of objects in the background as compared with those in the foreground, usually there is little difference in the character of the various parts of the picture, and the general effect, therefore, is often theatrical and unreal. Such a picture is said to lack atmosphere.

In actual work, of course, outdoor subjects usually are overhung with a light haze, especially in the middle and far background; hence, in the picture, these are likely to be reproduced with a progressive degree of softness, which is pleasing in effect and which tends to impart a sense of reality to the picture by "placing" the various pictorial elements more nearly as they appear to the eye. Obviously, this gives an illusion of depth; the effect is known as aerial perspective. In making portraits or interior shots where lighting can be controlled, this aerial perspective also can be achieved by proper lighting. Generally speaking, top or back lightings, preferably the latter, are best adapted to the production of aerial perspective. Here the effect is secured, not by the interposition of haze but by lighting the set or object so that the various elements making up the picture assume their proper importance in relation to the whole. Such balance tends to create an illusion of three dimensional solidity, or depth. Experimenting with lighting to secure the effect of depth is a highly satisfying pursuit, often yielding surprising and delightful results. The last word has not been spoken on this subject by the pundits nor is it likely to be while lighting units, lenses and emulsions continue to improve in speed and (in the case of emulsions) latitude and color sensitivity.

One of the means by which we perceive depth, or distance, in nature is by "separation of color planes." The normal haze in the atmosphere is of such a nature that it dims our perception of distant objects by a progressively more pronounced blue haze as the object becomes more distant. This obscuring effect usually is greater in a photograph because the blue color of the haze is highly actinic, thus overexposing those portions of the picture in which it occurs. To overcome this effect, filters are used. The purpose of these filters is to retard, partially or entirely, the highly actinic blue rays until the longer wave lengths of the green, yellow and red have had an opportunity to penetrate the haze and affect the panchromatic film which must be used for "full color scale" recording. Desirable as this may be for the purpose of clarity, the use of the heavier filters often tends to reduce illusion of atmospheric depth.

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The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Filling in It very often happens that noticeable gaps are found in motion picture records of vacation trips. Perhaps the weather was poor or the camera was left at home on a day during which some fine scenic shots might have been made. All is not lost, however, for frequently one can get excellent still photographs of the desired views and make movie scenes of them to fill in the continuity. If there is no action in the subject, often the scene cannot be distinguished by the audience from a genuine movie shot. The small titlers including a lens for closeups are ideal for this sort of work. In some cases, the photographs may be too large to make it possible to cover the entire scene in one movie shot. In this case, several shots of the picture can be made, with different portions of the print being used each time. A panorama can be produced by moving the photograph *very slowly* past the camera's field. In fact, a very realistic airplane shot can be "faked" in this way if a good still picture, made from a plane, can be found. While the picture is being filmed, it may be rotated very slowly to give the movie scene the effect of having been taken from a moving plane. In "faking" a movie scene by filming a still, always secure a matte surfaced paper to avoid the reflections produced by a glossy print. Light the photographs very evenly and take ample footage of each one. Exposure can be determined best by an exposure meter or by a test shot. Any reversal film will do, as there is no need for panchromatic rendition unless the picture is colored.

Extremes There is a time when almost any rule can be set aside and the rule that it is always best to follow the exposure meter reading, although your own judgment may indicate otherwise, may be excepted in the case of a scene such as the one shown in the photograph on this page. An exposure meter reading of this scene probably would indicate that the picture should not be filmed, for, under average conditions, if the meter does not register enough to get a reading for the lens when wide open, then it is a waste of film to shoot the scene. However, in the type of picture illustrated, it is not important to get full exposure on the entire scene. When the meter registers a reading, it records an average of all the light that is in the field. The meter cannot, of its own accord, single out the important elements of the scene. In a railway station, or similar building, there are bound to be many deep shadows which cannot be lighted and which need not be fully exposed. If enough light falls on the principal objects to register them clearly, in a case such as this the rest of the scene can take care of itself. The highlights are important and, if the remainder of the scene is lighted within reason, a satisfactory picture should result. The illustration shows very well what was intended and the masses of dark shadow are pleasant in composition. Such material offers interesting sequences to add to holiday films, for homecoming students will throng the railroad stations. A fast lens with supersensitive film will do wonders.

It also is advisable not to depend on an exposure meter in filming signs and other electric lights at night, since the meter will indicate an exposure that is excessive for even the fastest lenses.

Trucking aids It is the ambition of many amateurs who attempt serious filming to duplicate the trucking or moving camera shots used so much on the professional screen. Of course, the studios have specially built moving carriages for their cameras, but the amateur easily can substitute such things as baby carriages, coaster wagons and other juvenile vehicles. As a rule, it is best to select vehicles with large wheels, as they tend to ride more smoothly. If one wishes to construct a camera carriage, it can be done simply by securing three old bicycle wheels and making a tricycle. One wheel should be made so that it can be turned in order to steer the carriage. The front assembly including the forks and bearing of an old bicycle will serve admirably, and with a small amount of mechanical ingenuity one may work out the construction details. The photographic problems involved in making moving camera shots are those of maintaining the correct focus and keeping the lighting fairly uniform. The former can be achieved easily with a little practice and by using a lens clamp, such as that described in *The clinic* for January, 1933, on page thirty one. This clamp was intended for changing diaphragm open-

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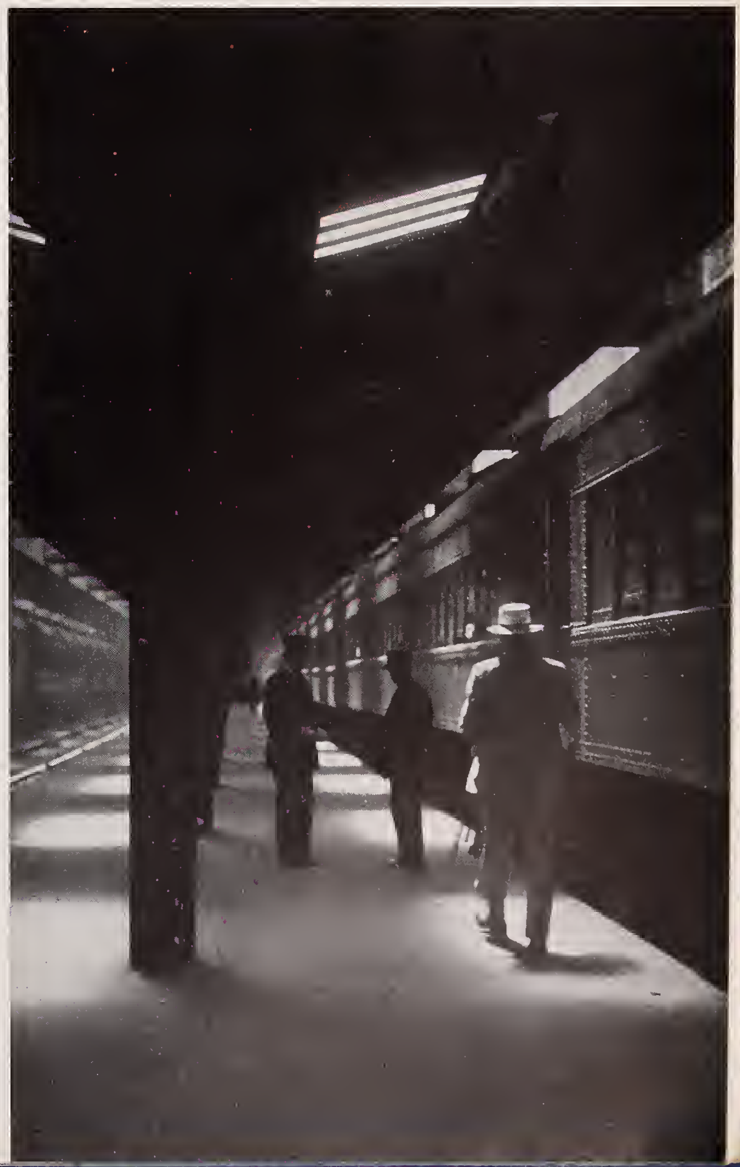
Full exposure on the whole scene is unnecessary here

Ewing Galloway



The cinema at home

JAMES W. MOORE, ACL

Is the home movie theatre a showshop or cine sanctuary?

IT IS an open question in the mind of this observer as to why the home movie theatre flourishes in such amazing numbers. Are these creations—often elaborate and expensive in every detail—the temples of pride in a fascinating hobby? Or are they, if we but knew the truth, the havens from worldly care of countless Timid Souls? Showshops or sanctuaries, that is the question.

Well, we wouldn't know and, if we did, we wouldn't tell, not right here in public. What we *do* know is that the home theatre is a mighty popular adjunct of home movies and it is our guess that it will become more so as the hobby is more firmly entrenched in our modern life. You couldn't look over the correspondence at League headquarters very long without being amazed at the many sided answers to this apparent urge for a domestic shrine to the cinema. For some it *has* taken the form of a temple, as close to the Broadway model as could be managed. For others, the workshop, a secluded place to fuss in, has been the goal. In any case, for every one that will be mentioned here, we know that twenty will go unmentioned, simply because we haven't heard of them. If your theatre is one of these, then you simply shouldn't hide your light under a bushel.

One of the most elaborate playhouses in our present *dossier* is the Bijou Super, designed and built by John Hidderley, ACL, in Stockport, England. Located in his garden and approached across a charmingly landscaped court, the Bijou should be the answer to every movie maker's dream. It has everything, even to specially installed electric heating and ventilation. Stretching away from the screen, which is framed within a proper proscenium arch and curtained with silver drapes controlled from the projection booth, comfortable canvas chairs provide ample room for twenty people. "There is," reports Peter LeNeve Foster, ACL, our informant on this case, "plenty of leg room and lots of space in which to loll and spread out one's elbows." This factor alone places the Bijou in a class superior to most all of the professional houses that we know! But in this amateur theatre, as in all others worthy of the name, the really great accomplishments are those of the projection room. In a space six by nine feet square, Mr. Hidderley has contrived to place conveniently all of his elaborate equipment and controls. It is from there that the house lights are dimmed and flood lights are thrown across the curtain as it draws apart. Music and sound effects, from a speaker concealed near the screen, are sent out from a twin turntable, electric gramaphone in the booth. Four projectors, firmly mounted on a special bench at the front of the booth, provide professional smoothness in the presentation of either 9.5 or 16mm. films. All in all, it seems pretty perfect. Mr. Hidderley, as a member of the Stockport Cine Players Club, makes full and generous use of his playhouse as a meeting place for the group and as the scene of their production premieres.

Home theatres may be simple and yet very comfortable

John Hidderley, ACL

In the Oakhurst Theatre, at Easton, Pa., William G. McKelvy, ACL, has brought to a pleasing synthesis his ideas on the perfect presentation of good films and, by winning a Ten Best award for 1933 with his remarkable film, *Telemark*, Mr. McKelvy becomes inevitably a person to be listened to. Cool, comfortable design and decoration are outstanding in an auditorium which has accommodations for an audience of sixty. Sixteen footlights and twelve border units provide illumination on the nine foot wide stage which houses the screen. These, as well as all house lights, are controlled from a master switchboard in the projection booth, equipped with five dimmers and countless individual switches. Projection at the Oakhurst is provided by a pair of matched 16mm. silent machines, one 16mm. sound on disc projector, a double turntable reproducer for music and sound effects and two amplifiers wired behind the screen. A workmanlike fire extinguisher completes the arrangements, even though "non flam" stock is used exclusively.

R. S. Hodgson, ACL, in Dover, Mass., is one (of many, we suppose) who has had his cellar theatre built in directly as a part of his home. For us the highlight of this forethought is the six by eight foot screen which is set permanently in a niche in the wall eighteen inches deep. A dynamic speaker and suitable lighting units are wired in with this arrangement, which faces a hall measuring eighteen by thirty feet. Three turntables in the projection booth (providing either seventy eight or thirty three and a third rpm.) are wired to a radio set upstairs, in such a way that Mr. Hodgson can use either records or radio in his sound accompaniment. A specially designed filing cabinet gives instant access to a collection of more than 150 discs of music and sound effects. Two projectors complete the mechanism of presentation. In the booth with them, Mr. Hodgson has collected all the impedimenta of the hobby. Rewind and splicer are mounted on a bench equipped to throw light *through* the film instead of on it. Under the bench are compact files for raw and processed films, titling supplies, projector and sound gadgets and an assortment of lighting units. Against the rear wall a home-made title board hangs in a vertical position which allows unusual freedom in the use of block letters or animated designs. Mr. Hodgson, a veteran of home movies since the days of 28mm. film, feels that at last he is pretty well set.

Clifford S. Sanders, ACL, gathers his friends in Philadelphia to a screening at the Little Theatre, with printed invitations and regulation, reserved seat tickets. In the cellar of his home, Edward Hayes, ACL, has fixed up a workmanlike and pleasing auditorium, seating thirty five persons, for the presentation of his own films and those of the Cine Club of the Oranges, of which he is president. In Lima, Ohio, a League director, Mrs. L. S. Galvin, ACL,

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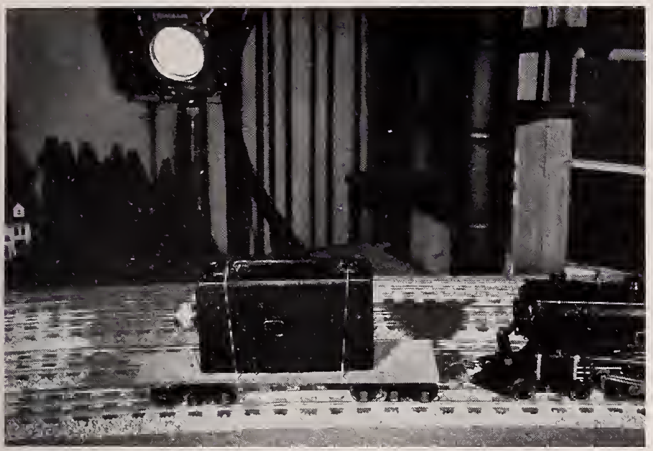
Tandem hobbies

EPES W. SARGENT, ACL



AMATEURS who ride but the single hobby of the camera get plenty of fun. However, it's minor fun compared to that of the man who rides his hobbies tandem, making his camera the wheel horse in a team. With movie making hitched to another hobby, we generally have an objective ready made.

For example, there was the man who spent several years making a scrap book of odd occupations. It was interesting. Then one fine day the stork came along with a baby tidily tied in the conventional napkin and it also brought under its wing a movie camera. After the proud father had photographed baby in the bath and had cinematographically supervised the child's dressing, weighing and feeding, he found time to revert to the old hobby, with variations.

He had several pages of his scrap book filled with window cleaners at work on tall buildings, but there was new fun in the movie that he made himself. He shot them by leaning out of a window on the floor above, while a friend held his feet for safety; he shot from the floor below, getting soapsuds in his eyes; he shot from the next window and through the window on which the man was working. Finally he went down into the street and, from the opposite sidewalk, tilted up the side of the building to the thirty eighth floor where the cleaner was at work. Neatly cut, it was a great sequence!

Then he dramatized the man who daily cleans the sidewalk in front of the picture theatre. First came a long shot of the morning crowd waiting for the doors to open. Then, in turn, came a closeup of a friend who slipped into the line, vigorously chewing gum. The gum was removed and tossed to the sidewalk where it was caught in a closeup (really it was another piece). The closeup ended with a shoe trampling the gum against the flagging. Next came a medium shot of the porter at his task and then another closeup of the gum on which the porter squirted kerosene from an oil can and lifted the gum with a putty knife. It made a more interesting picture than it sounds.

Similarly (and in consideration of two dollars) he made a little story of the cigar butt collector. First came two or three shots of the man collecting discarded cigar stubs and then a scene of the back yard of the tenement, where the "old soldiers" were prepared for market by having the chewed end trimmed down and the ash removed. The sequence ended with a row of beach baskets, each filled to the brim with the second hand smokes graded according to length and priced on the same basis.

Another series shows the men who "relamp" the theatre and commercial electric signs. For the former, a bo'sun's chair is used, which swings on a rail, giving both lateral and vertical movement. The large signs generally have ladders and catwalks, invisible from the street. A telephoto lens brings out every detail, with the men from one half to a quarter the size of the letters.

Realtistic sequences may be made with toy train outfits

The movie camera is a big help in riding any hobby

Another camera owner who works in an advertising agency used to copy poor spelling and make still photos of unusual signs. Now it's all in motion. For example, he spotted a sign in a delicatessen which read "Sour Cream Fresh Daily." After a shot through the glass he sent his son into the store with the injunction to criticize the wording. Instead of a man, a buxom old woman came out to argue and contributed real comedy. But that was not all. Down that way a few weeks later, he happened to glance into the shop. The sign read "Yesterday's sweet cream sour this morning." It was a natural!

Model makers should not forget a pictorial history of the stage coach, ship or locomotive that they take such pains with—not merely a short exposure of the completed model, but step by step construction, interesting bits of detail work, shaping a wheel, fitting a tire or rigging the stays and shrouds.

From a somewhat similar angle, a broker has staked his son to an electric train outfit that would bring joy to the heart of any lad. He has every signal, bridge, tunnel, station and other gadget that the stores afford. Pleasant Saturday afternoons in summer, father and son work out a new railroad system or yard plan, and a number of railroad men will come from a distance to join the fun. The whole thing is recorded in amateur movies. Pictorial value is added by letting the boy and his pals operate the trains while the reels are being made. Even here a scenario can be used and, by injecting some slight dramatization, a remarkably effective picture can be made. Two trains on the same track and threatening a head on collision might be chosen as the situation. Make separate shots of the two trains and a more distant scene of the track, showing that the trains are occupying the same rails. Take a closeup of a switch, a distant shot of the two trains and a near view of the switch thrown. Then film one

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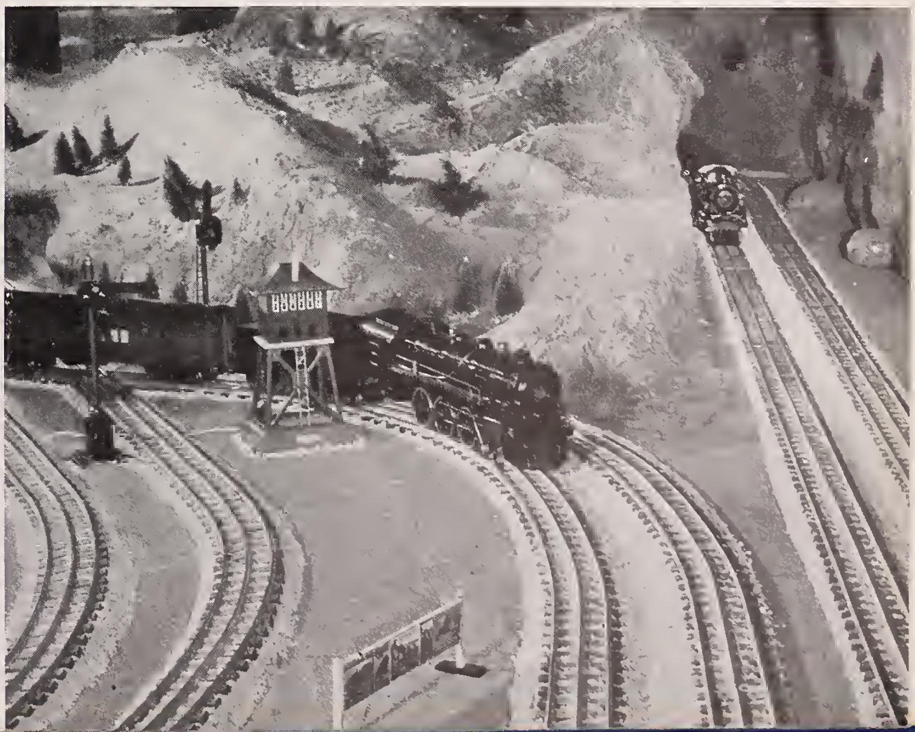
Photographs by Charles Du Bois Hodges, ACL



Santa spook

COLIN S. COLLINS

Here's a scenario to entertain the winter house party

THIS scenario is intended for production at any winter house party, although a Christmas atmosphere may be added, if desired, through the use of greens, wreaths or a tree. As the script stands, it calls for very little acting ability and the story can be carried by very few players, although extras may be added ad lib.

Title 1. *Holiday time. The last preparations for approaching guests had been made.*

Scene 1. *Closeup.* A pair of woman's hands are arranging a bowl of flowers by a window.

Scene 2. *Medium shot.* Mrs. Brown completes the arrangement of the flowers and, drawing aside a curtain, looks out the window. She starts and turns happily away, motioning to others out of the scene.

Scene 3. *Medium shot.* Inside the front door. Mrs. Brown enters the scene and is joined by Jack and Sue as they hurry to the door and open it.

Scene 4. *Medium shot.* Exterior scene of guests leaving a car and approaching the camera which is in position of the house.

Scene 5. *Medium shot.* From another angle. The guests are coming toward the house and Mrs. Brown, Jack and Sue greet them. They all go into the house.

Scene 6. *Medium shot.* Hallway. All enter from the previous scene. The guests are ushered upstairs. (This can be made the opening scene if an all interior story is desired.)

Scene 7. *Semi closeup* (if practical). Shoot through the banister, covering about three steps of the stairs, and show the feet passing through the scene. Get some character into the various feet—some trip, some stamp, etc.

Title 2. *That evening.*

Scene 8. *Medium shot.* All of the party are seated at the table in the dining room. There is much jollity.

Scene 9. *Closeup.* A large mince pie resting on serving table. Include other dessert in background, but center on the pie. Hands enter the scene and cut generous segments. One slice is lifted to a plate.

Scene 10. *Closeup.* Show a large cut of pie with cheese being placed in front of a guest.

Scene 11. *Semi closeup.* Show pie being served to two or three at the table.

Scene 12. *Semi closeup.* Similar shot, but including other guests.

Scene 13. Medium shot. All are chatting at the table. Jack raises his plate.

Scene 14. *Closeup.* Jack speaks.

Title 3. *"There's nightmare in them thar crusts—but I want another piece."*

Scene 14. *Continued.* Flash of Jack finishing speaking.

Scene 15. *Medium shot* (vary angle). All hold up their plates and laugh.

Title 4. *Firelight and ghost stories.*

Scene 16. *Medium shot.* Living room. All are grouped around the fire. Work for a light effect here. Under the same scene number, obtain several shots from various angles, toward and away from the fireplace. One of the group is telling a ghostly yarn. Shoot around the circle for closeups of strained and terrified faces.

Scene 17. *Semi closeup.* Bill, one of the guests, registers mild scorn at the story. He listens, nevertheless.

Scene 18. *Medium shot.* The group around the fire listening as the narrator warms to his subject. Bill is scornful. In a series of brief shots of the group, add three or four scenes of natural, yet "spooky" happenings that occur during the telling of the story—a blind flaps against a window sill, a tree branch taps on a window pane, a door swings in the wind, etc. These scenes would be cut in, at intervals, during the telling of the story and would precede a return to the group in which, each time, the people draw nearer to the fire in increasing thrills and chills. The last of these will be the family dog or cat making a curtain move.

Scene 19. *Medium shot.* One of the group at the fireplace sees the moving curtain in the background and jumps up. The rest are frightened. Bill laughs and points.

Scene 20. *Semi closeup.* The cat or dog playing with the curtain.

Scene 21. *Medium shot.* Back to the group. Bill laughs at the discomfiture of the group who were frightened. He speaks.

Title 5. *"That's about all ghosts are—I certainly don't get frightened by a strange noise!"*

Scene 21. *Continued.* Bill finishes speaking and the others look rather sheepish as the group breaks up.

Scene 22. *Medium shot.* Hallway as in Scene 6. All pass through and up the stairs. Jack goes to the front door while Mrs. Brown and Sue wish guests good night.

Scene 23. *Semi closeup.* At the front door. Jack is putting on the chain or testing latch. He turns and speaks.

Title 6. *"Good night—"*

Scene 24. *Closeup.* Flash of the mince pie, as in Scene 10.

Title 7. *"—pleasant dreams."*

Scene 25. *Medium shot.* Jack finishes speaking and turns and follows the others.

Scene 26. *Medium shot.* The hall of the upper floor. Shoot toward the stairs up which the guests are coming. All pass through scene except Jack and Bill. There are a few golf bags leaning against a table and Jack picks up a box of new balls and shows Bill. He puts box (opened) on chair beside table. They pass on. Turn the lights down to suggest a fade out.

Scene 27. This is a cover number for as many scenes as are desired, each a closeup of one of the members of the party in soft lighting to suggest a night lamp. Some are sleeping peacefully—others less comfortably. From four to eight of these should be made, ending with Bill.

Scene 28. *Medium shot.* Back to the hall, as in Scene 26. Cat or kitten is reaching for the box of golf balls. (Put a little catnip in the box.) It pulls the box off the chair (a matter of precarious balance when box is set in Scene 26.) The box falls to the floor and the balls roll around.

Scene 29. One second flashes of each of the shots under Scene 27 but not quite as close in. All raise up in their beds (vary expressions). Do not give more than thirty frames to any one person.

Scene 30. *Semi closeup.* The kitten is playing with the balls. It knocks one out of the scene.

Scene 31. *Medium shot.* Shoot up the stairway. One of the golf balls comes bouncing down, step by step. *(Note: Make three separate shots to include this scene, 33 and 42.)*

Scene 32. Insert a series similar to that under Scene 29 but use a wider field. All get out of bed or start to. Keep the action rapid.

Scene 33. *Medium shot.* Back to Scene 30. Repeat the action; another ball starts downstairs.

Scene 34. Repeat Scene 31.

Scene 35. *Semi closeup.* Upper hallway. Two of the girl guests cling together, terrified.

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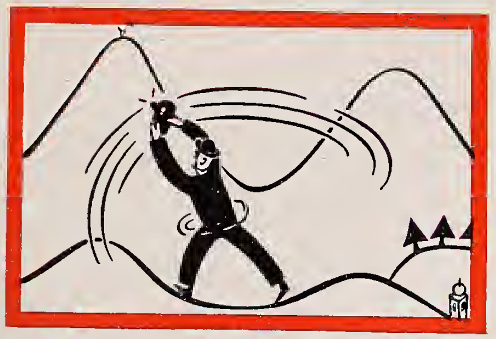
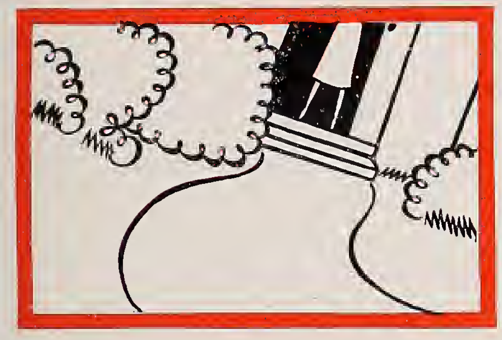
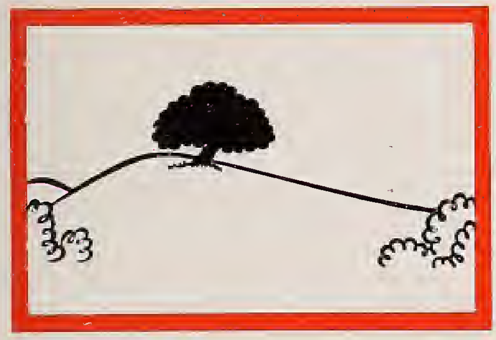
Don't—



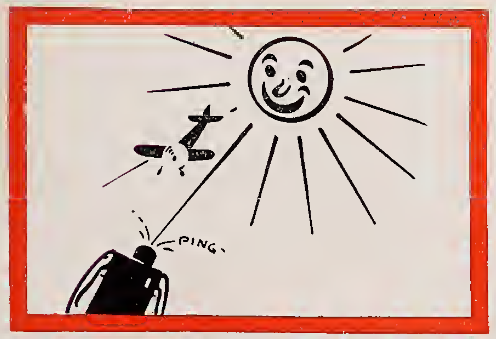
—"panoram" fast as this man is doing who evidently follows the mountain goat movie system.



—fail to see that the camera is level and that the composition is fair. This angle is not admired.

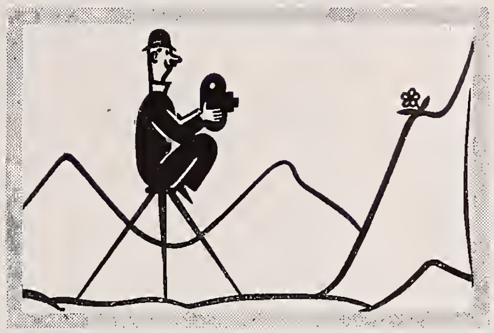


—confine yourself to long shots, for they are monotonous if not varied with closer views.

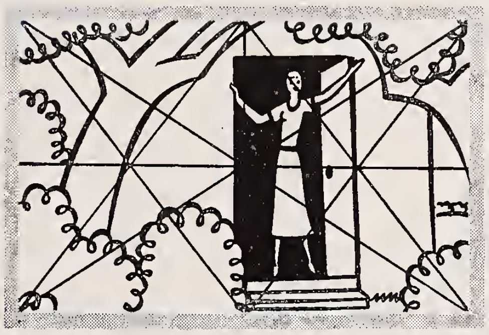


—point the camera toward the sun so that its rays will strike the lens directly. It means lens flare.

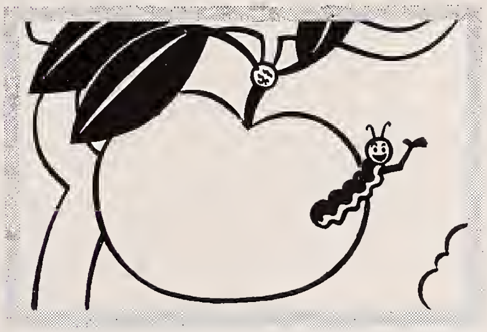
Do—



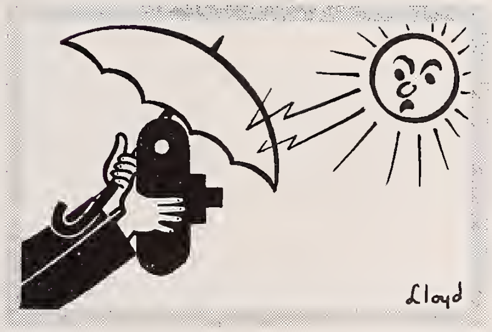
—use a tripod to steady the camera. This filmer is a bit unorthodox, but he is on the right base.



—use the viewfinder in order to select pleasing compositions, including a foreground, in scenes.



—take closeups of details. Frequently a closeup tells more of the story than a long shot will.



—use a lens hood when there is danger of lens flare. A hat, or even an umbrella, will do the trick.

Amateur clubs

JAMES W. MOORE, ACL

Greenbrier Amateur Movie Club

Well staged scene from Greenbrier's fourth feature film

In Hartford ■ With a stimulating and varied program of members' films, the Hartford Amateur Cinema Club, in Connecticut, one of the veteran groups of the hobby, has gotten off to a flying start for the new year, according to the report of secretary W. C. Goeben, ACL. E. F. Harrington, ACL, presented the first reel of a 3,000 foot, round the world trip picture, in which he has featured scenes of Hawaiian and Samoan native life. In a reel of Washington at cherry blossom time, Walter O. Eitel, ACL, delighted the club with carefully framed and filtered views of the nation's capital. The World's Fair, in Chicago, was pictured by three of the members in their summer filming—by Dr. Standish in both black and white and color; by J. F. Fuller in a reel of color distinguished by unusual angles and lighting; by Edmund Zacher, II, ACL, in a superb, two reel color record which was climaxed by sequences of the Fair at night. For this striking achievement, Mr. Zacher employed a hand crank so that each frame might record enough light for color work.

Quaker City contest ■ As a special feature of its autumn schedule, the Cinema League of Philadelphia is conducting two contests for amateur movie makers residing within an approximate radius of seventy five miles from that city. One contest is open to pictures, from 400 to 1200 feet in length, produced by a single individual and is for a first award of the Eric M. Knight Trophy. The other contest is open to pictures, from 400 to 1600 feet in length, produced by a group, either organized or informal, and is for a first award of the Ellis Gimbel Cup. Second awards will be made in each class in the form of a Cinema League of Philadelphia medal. To be eligible in either of these competitions, entries must be postmarked not later than midnight of December 11 and may not have been a prize winner in any other contest. The staff of judges will include Eric M. Knight, cinema critic of the Philadelphia *Public Ledger;* C. E. Anderson, of the magazine, *Camera;* William M. Rittase, professional still photographer; J. Frank Copeland, artist; A. R. Boyd, president of the Fox Theatre Corporation.

Latest news of group activities and photoplays

In Montreal ■ Under the leadership of Ernest A. Rawlings, ACL, a club of movie makers known as the Amateur Movie Studios recently has been organized in Montreal, Canada, for the production of photoplays. This new group will work entirely on 9.5mm. stock. At the organization meeting, there were presented two earlier productions by Mr. Rawlings—*The Lost Wallet* and *Another Redskin Bit the Dust*—and officers were chosen as follows: Mr. Rawlings, chairman; Arthur M. Thurston, secretary; Marie Louise Schofield, treasurer. Scenario and constitution committees include Ruth Thurston and Violet Pick, as well as the club's officers. An all outdoor scenario is already in production, under the working title, *Grape Nuts*, from an original story prepared by the club.

Boston bobs ■ A second annual Hallowe'en party, held this year in the club's new quarters at the Hotel Lenox, has been one of the featured activities of the Boston Cinamateur Club, in Massachusetts, according to dispatches from secretary Tom Patten. The success of this year's gathering is credited by him to the committee composed of Edward Atkins, ACL, chairman, Albert Genaske, ACL, and John Reddington. Dues in this active group have been reduced recently and new members are being solicited in a concentrated drive, which will culminate in the club's annual filming contest, soon to be announced.

Film fantasy ■ The first amateur film of a Lewis Carroll poem, according to the knowledge of this department, is now in production in New York City, for Laurence Critchell, jr., ACL, has selected *The Hunting of the Snark* as a theme for his initial photoplay venture. Mr. Critchell will direct and photograph this unusual attempt at fantasy and will be assisted in leading roles by G. Desvernine, C. Watts, D. Cochrane, G. Miller, and H. Critchell.

Mount Kisco plans ■ At the first meeting of the new year, the Mount Kisco Cinemat, in Mount Kisco, N. Y., voted to expand the club's activities with the production of a photoplay, the plot to be selected through an informal scenario contest. A series of teaching films, to be made in cooperation with the local schools and board of health, also are being planned, according-

[Continued on page 537]

Your own titles

FREDERICK G. BEACH, ACL

A description of ways and means for title making

ONE often hears the question, "How can I make titles?" This usually is followed by the statement that the speaker knows nothing about title making and that he has no special equipment for it. Then he suggests that filming titles must be a pretty big job. Yet, when he learns the facts, he will find that all the anticipated difficulties will iron themselves out quite easily.

The type of equipment required will depend largely on the kind of finished product that is desired. For example, if typewritten letters are to be used, the small titlers with built in auxiliary lenses will function best. On the other hand, if larger backgrounds, such as those printed from time to time in MOVIE MAKERS, are desired, a special titling setup may be arranged or a homemade titler built for title cards of varying sizes.

The small metal titlers, which hold the camera firmly in a fixed position in relation to the title card, are perhaps the simplest to use. The movie maker merely screws the camera to the base, and this places the lens of the titler in front of the camera lens. The question of centering and distance is solved automatically, and exposure is the only consideration that is left to individual judgment. Even for this, a general guide is given in the instruction manual. Usually cards are supplied with the titler and the amateur may letter them to suit himself. Typing is the quickest and neatest method for those who are not adept at lettering. If the camera is loaded with regular reversal film, the wording may be typed on white cards with a black ribbon or on black paper with a silver ribbon. Generally, the title looks much better on the screen if the lettering appears in white on a black background. To achieve this with reversal film necessitates using white lettering on a dark title card. If the typewriter type is very clean and if an even sharp stroke is used with a silver ribbon, the results will be quite satisfactory. However, if black lettering is wanted, the best impression may be obtained by removing the ribbon from the machine and inserting a fresh sheet of carbon paper in front of the title card. Typing directly on the carbon paper will give a very clean cut black lettering, although the carbon may be used only once, because the type will punch holes in it.

Many people can letter neatly by hand, and this ability makes it possible to give titles an individual touch and facilitates the use of photographic title backgrounds. For black lettering, India ink is recommended and for white lettering, white ink is available. Although white lettering is desirable on the screen, white ink is difficult to handle. Those who own a small printing press may print their title cards, obtaining neat, legible wordings.

Relatively simple title ornamentation is best. Borders of one or two lines may be drawn by hand with the aid of a rule, and paper carrying a simple allover pattern is available from many sources. By using tracing paper, almost any design can be copied from magazines, posters and other printed matter, while if some special poster or picture is too large, it may be photographed with a still camera, so that a print can be made the size required for the titler.

When thin white title cards with black lettering are used, they can be illuminated best by transmitted light. To do this, place a diffused and even source of light behind the card and take care to shield the light so that direct rays will not strike the camera lens or the lens of the titler.

If one plans to work with title cards of the larger size, he may find it desirable to build his own. However, this is a very simple job. (Directions for constructing a homemade title board were given in *A board for action titles* in the October, 1933, number of MOVIE MAKERS.) In building a titler of any kind, the main consideration is providing some means of holding the camera in a fixed position, so that the lens points at the center of the title card. The arrangement for this should be such that the camera may be placed in perfect alignment on the titler, at any time. The surface of the card always should be parallel to the plane of the film.

The methods of lettering large title cards are varied and many; one may buy small celluloid letters with a permanent adhesive on the back and these may be placed in any position on the background and may be used over and over. Other styles available include cutout, gummed, paper letters, metal letters and cardboard letters which stand in a small track or holder. Printed paper letters used in alphabet games are suitable for some types of titling, while alphabet animal crackers and soup letters add to the variety. There are various types of titling boards which employ cellu-

[Continued on page 530]

Frederick G. Beach, ACL

Small titlers are convenient aids in centering a card

In Hundreds of Home

Ciné-Kodaks
K or M (16 mm.)

CINÉ-KODAKS have been constantly improved. New features, new conveniences have been frequently added during the past few years. As a result, today's Ciné-Kodaks offer you more movie making enjoyment than ever before.

Compare your present movie camera with the Ciné-Kodaks below. They'll bring you a wider range of movie making opportunities . . . a greater variety of shots.

Check these comparisons at your Ciné-Kodak dealer's. Ask to see the current models of Ciné-Kodak — the most widely used 16 mm. movie camera in the world.

CINÉ-KODAK K, *Most Popular*
16 mm. Home Movie Camera

Ciné-Kodak K may be had with either an *f*.3.5 or *f*.1.9 Kodak Anastigmat lens. Its lens mount permits instant interchanging of either of these lenses with any of five supplementary lenses for wide angle and telephoto effects. With *f*.1.9 lens it makes Kodacolor movies as well as black-and-white. Price, complete with carrying case to match, with *f*.1.9 lens, $150; *f*.3.5, $110—finished in blue, black, or brown genuine leather.

CINÉ-KODAK M—*a low-cost*
16 mm. Movie Camera

A fixed-focus camera, the "M" is equipped with a fast and unusually efficient Kodak Anastigmat *f*.3.5 lens which makes excellent black-and-white pictures throughout the wide movie making range between *f*.3.5 and *f*.16. Eye-level finder, built-in exposure guide, and automatic footage indicator are among its taking refinements. Price, complete with carrying case and portrait attachment, only $50.

EAST

his Christmas—*why not yours?*

Kodascopes
K or D (16 mm.)

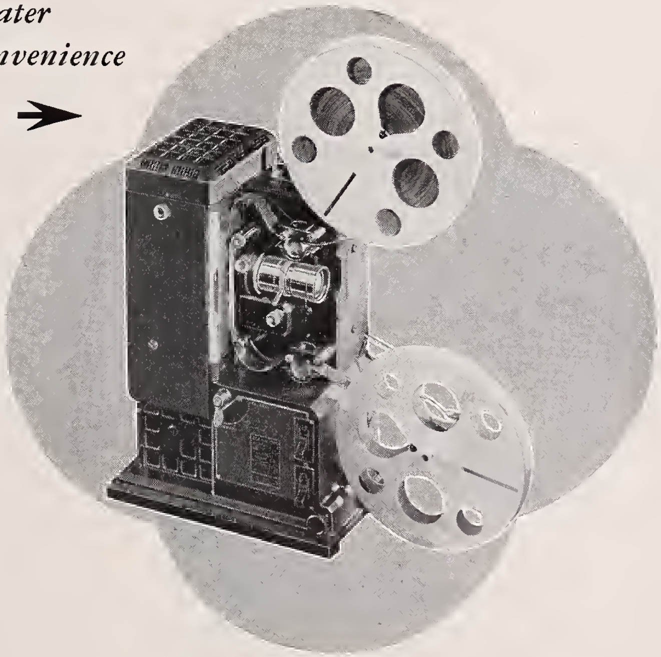
PERHAPS your camera and pictures are of the best. But your screen results are bound to suffer unless your projector is brilliant enough to bring out the full snap and sparkle in your films.

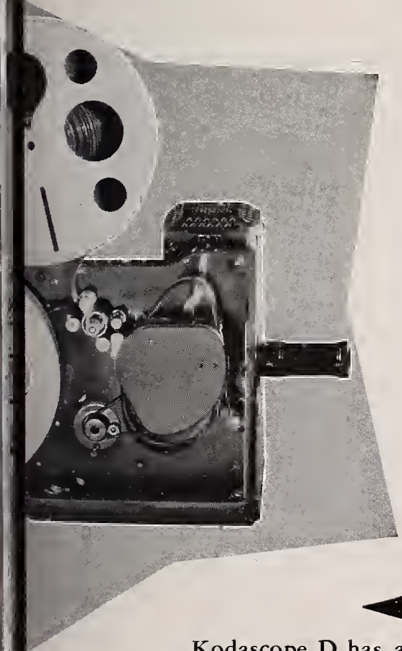
More illumination . . . and more convenient projection, too — that's what hundreds of movie makers will get when they receive either a new Kodascope K or D this Christmas.

Bring one of your favorite reels to your Ciné-Kodak dealer. Let him project it for you in either Kodascope K or D. The improvement you'll see is the improvement your films deserve.

KODASCOPE K *for Greater Brilliance, Greater Convenience*

Kodascope K is distinguished by an extremely brilliant light source, quiet, convenient operation. For example, it offers single switch control of room and Kodascope light. The K-50 has a powerful 500-watt lamp. The K-75 an even more brilliant 750-watt lamp. Both produce superior black-and-white and Kodacolor pictures. The K-50, $175; K-75, $200.





KODASCOPE D, *a 400-watt Projector for Only* $62

Kodascope D has a brilliant 400-watt lamp, is easily portable, extremely simple to operate. Other features include: framing lever, fast motor rewind, still-picture device. Price, with accessories, only $62.

If it isn't an Eastman, it isn't a Kodak

KODAK COMPANY, ROCHESTER, NEW YORK

NRA
MEMBER
U.S.
WE DO OUR PART

In Hundreds of Homes this Christmas—*why not yours?*

Ciné-Kodaks
K or M (16 mm.)

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If it isn't an Eastman, it isn't a Kodak

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

NRA

How to film Christmas

A. G. HERBERT

Continuity ideas for the Christmas family film story

OF all family festivals and gala holidays, Christmas is the most delightful, and it is unfortunate that the number of movie makers who take advantage of the material that Christmas offers is not larger. Amateurs who vigorously follow the events in the lives of their children, to produce a film biography of them, and others who never neglect a family picture on a summer's outing will evade the Christmas movie. Perhaps this cinematic lethargy is due to turkey and plum pudding and perhaps it is due to a persistent and invidious conviction that the interior scenes needed will upset the household and generally cause too much trouble. Yet, MOVIE MAKERS never tires of reiterating that interior filming is simple and easy. There is nothing in the treatments and ideas to be offered here that is beyond the average amateur. Many of them are within the ability of the recruit who has just plucked his camera off the Christmas tree.

The continuity of a film story of children and Christmas suggests itself; it is ready made. For example, if the youngsters hang their stockings in front of the fireplace, the picture could begin with a sequence of the ceremony. A medium shot of the scene, a semi closeup of each youngster hanging his stocking in turn and a medium shot of the whole group in front of the fireplace would make a simple yet coherent sequence. There would follow medium shots of the children going upstairs or getting into bed, the exact action depending upon convenience. Next would come some symbol to suggest night and slumber—perhaps a closeup of a dog or cat curled up near a fire, or a closeup of a grandfather clock which shows the time. This would be followed by a scene of one of the children asleep, ending with a fade out. A fade in on some symbol of morning would be spliced in next. This might be a shot of the dog awakening, an alarm clock ringing or one of the youngsters getting out of bed. Next would be a scene of the children coming down the stairs and another of them entering the room where the stockings are hung (made with the camera directed toward the door from inside so that the scene would show the children as they rush into the room). Semi closeups of each one investigating the contents of his stocking should yield natural and lively portrait shots. Finally, of course, would come a sequence of the children playing with their toys or admiring other gifts.

Investigating the alluring contents of gift laden sox

H. Armstrong Roberts

A Christmas tree could be handled in much the same manner, although several additional shots would be valuable. Two or three scenes of decorating the tree might begin the picture and, later in the film, one might add a scene of the tree, decorated, lighted and laden with gifts. This shot would be spliced in just before the scene of the children coming into the room. Views of members of the family unwrapping their gifts could include a branch of the Christmas tree in the foreground, to help the composition and to emphasize the theme. After the scenes of the children playing with their toys, another full shot of the Christmas tree, with perhaps a closeup of the star at the top, would close the picture effectively.

It may be that there are to be guests for Christmas dinner and that the lady of the house firmly vetoes any filming between courses, but how about the breakfast on Christmas day? In some families these are informal but nevertheless festive occasions, and it would not be difficult to capture a few portrait semi closeups, if not a complete sequence of the meal.

No matter what the principal theme of the Christmas picture may be—hanging stockings, a tree or a party—don't overlook the opportunity afforded to take closeups of the time honored symbols of Christmas. Such closeups could be spliced into the film at beginning and end, while others could be inserted in appropriate sequences throughout. A closeup, made from the outside of the house, of a wreath hanging in a window would make an excellent opener or tail piece, while a scene of the street or the snow covered fields, made from the inside through the window and framed by the wreath, could be used to introduce a series of shots out of doors. The star at the top of the Christmas tree already has been mentioned. This could serve as an introduction as well as a final scene for the picture, so might semi closeups or closeups of a clump of mistletoe, a fire burning brightly in a fireplace, a pot of poinsettias, or, best of all, a *crèche*, the miniature models of the Holy Child in the manger and the adoring wise men. Few families in this country set up these *crèches* at Christmas time, but they are not infrequently on view in windows of stores in large

[Continued on page 531]

Films for children

ESTHER C. QUAINTANCE

Junior Leaguers make photoplays for Michigan kids

Grand Rapids Junior League

The action must be simplified to the very last degree

As part of a widespread movement to present adequate and stimulating entertainment for children, The Grand Rapids Junior League has given, each year, one or more stage plays written and produced especially for them. We love doing these plays, but there are disadvantages. After several weeks of rehearsal, a few performances are given, the play is over, the cast breaks up and we have not reached half the children that we would like to entertain. At that, the fairy princess may break a leg and throw the whole production into a turmoil. A movie made for children is the solution to the problem. After the work is done, the production is always on tap and can be presented at any time, without bothering about costumes, scenery or cast. We have not given up the plays, but a movie supplements them perfectly.

Such a venture should start with the division of the enterprise into several parts: 1. Establishing the production group setup. 2. Choosing the plot. 3. Setting and directing the action. 4. Arranging the scenic production, including locations, costumes and properties. 5. Photography. 6. Titling and editing. The advance planning, as far as possible, of all these factors is a prime necessity in getting good results and in conserving the time and temper of your workers.

With us, a feasible production setup provided for a director in primary charge; a cameraman who consulted with the director, particularly on matters of location, editing and titling; an assistant director, who also advised and was in chief charge of other workers who provided "props" and costumes. During rehearsals, only one director talked, the other standing by to check continuity, remember forgotten points and catch any errors. For a group new to motion picture plays, as we were, the first essential to success was the service of an experienced cameraman. In this, we were fortunate in having an excellent movie maker enthusiastically interested in our project. With his experience in photography and ours in children's plays, we had a very workable combination.

In picking a story, it is necessary to choose one that has a definite plot and not too large a cast and that calls for roles that can be filled adequately by members of the available group. Keep in mind simple settings and locations. We felt that for our first attempt we should try a plot familiar to children, so that their knowledge of the story would bridge any gaps. We finally chose *Snow White and the Seven Dwarfs*. We knew that the dwarfs could furnish humor (essential to any children's play). The settings were not elaborate and we had among our players a prince, princess and head dwarf made to order.

After choosing the plot, write a synopsis of it and then break this synopsis up into scenes. This first draft should suggest characterization and possible business, such as: "The dwarfs are seen returning from work, so tired that they can scarcely drag their clumsy legs behind them. The leader slips and falls, knocking over all the others as though they were ten pins in a row. They try to rise but bump their heads together and fall again, hopelessly entangled. . . ."

This done, each episode must be reduced to a working basis. Break it up into camera positions, planning plenty of changes and closeups, insert tentative captions and work out definite acting directions. In setting the business, we acted out each scene to be sure that it was practical. This outlining of action is *absolutely essential* in order to save time, confusion and retakes.

The working script of the above mentioned episode ran as follows:

Location VII. 1. Long shot. A path at the foot of the tree house. Seven dwarfs appear in single file, *closely* following the leader carrying lamp. Leader stubs toe and falls, second coming down on top of him. The third advances and the last four squat to rest. 2. Medium shot. The third dwarf unsuccessfully tries to extricate the leader. Finally he pulls off second dwarf, and the second and third pull up the leader. They straighten him up, brush him off, hand him the lamp and clap their hands at their success. 3. Closeup. The head dwarf motions them on. 4. Long shot (as in 1). The seven dwarfs proceed up hill.

When we started to plan the business for this section of the story, we discovered that the action, as originally developed, was confused, so we changed it. In making movies, particularly children's movies, the action must be simplified to the last degree; gestures must be broad and convincing and as few in number as possible. Never use two movements where one

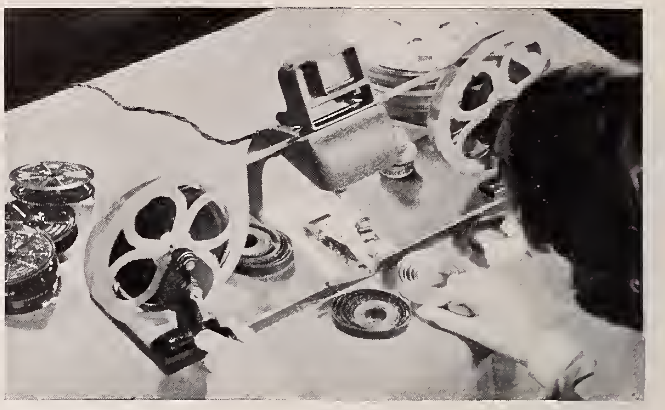
[Continued on page 532]

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

A direct viewer ■ Apparently the era in which the movie maker who edited his films by peering with one eye through a magnifier is about to end. Those who possess an instrument like the new Bell & Howell Direct Viewer may sit upright in comfort while viewing the magnified image of any single frame in their film upon a miniature, translucent glass screen. The Viewer is attached to the editing board between the two units of the rewind and the film is drawn through a scratch proof channel, which is easily opened wide for quick removal or insertion. Further information may be secured from the Bell & Howell Company, of Chicago.



Bell & Howell Co.

The B. & H. Viewer above and, below, a Pockette on tour

New Ampro ■ A splendid record of service for continuous projectors at the World's Fair in Chicago is reported by the Ampro Corporation, 2839-51 North Western Ave., Chicago. The Ampro continuous projector, developed for this service, will run an endless belt of film, 400 feet in length, is contained in a cabinet of attractive design, with an incorporated, translucent screen, and uses a projector specifically designed for continuous service. ■ The latest member of the Ampro family to appear is the 750 watt projector, which utilizes this high power light source to give a large, brilliant screen image. A new lamp house and ventilation arrangement, with a venturi cooling system, has been devised which, it is said, allows the lamp to burn at its greatest efficiency. Other features of this new projector are: centralized control, automatic high speed rewind, adaptability for Kodacolor, quick tilting arrangement for centering and a framing device. The standard, 400 watt Ampro is also still being offered. The manufacturers will gladly supply further, specific information.

Craig-Thalhammer ■ The new Craig geared rewind, made by Craig Movie Supply Co., Los Angeles, Calif., incorporates a feature modeled on professional equipment. This is a device which offers the facility of disengaging the gear drive at will, thus allowing the reel to "coast" under its own momentum. The rewind is nicely chromium plated and seems well adapted for long service. The new Thalhammer Junior Tripod has a special feature in the "crown wheel" adjustment whereby the length of the legs is regulated and which will greatly facilitate setting up the tripod. In addition, a spider extension device is provided which helps to hold the tripod rigid; it may be extended to fifty seven and one half inches. The Eastern distributor is H. S. Millar, Inc., 245 Fifth Ave., New York City.

International Projector Corp.

Simplex Pockette ■ A new type of pigskin camera case, fitted completely for cinematic purposes, is now offered by the International Projector Corp., 96 Gold St., New York, makers of the International Simplex Pockette movie camera. This case provides a snug, protective berth for the camera and such accessories as telephoto lens, Kodacolor filter, fast lens, extra chargers, filters and the like, all of which are supplied, conveniently ready for amateur movie making.

Fuess bench ■ Although few photographers realize the importance of the scientific instrument for test and research, known as the "optical bench," it is of great value in the investigation and improvement of optical systems of all kinds, including those used in camera and projector. Because of the precision necessary in such an apparatus, its cost has heretofore been prohibitive, except for large organizations. However, the Fuess Universal Optical Bench recently has been announced, which is said to provide the precision necessary for accurate optical measurements and experiments, at a very reasonable cost. All units for the "bench" may be purchased separately, as needed. These include vernier slide and revolving tables, lens holders, lamp house and others. Such a "bench" will be invaluable to the optical experimenter and for demonstration of optical phenomena in schools or for lectures. Makers are R. Fuess, Inc., 245 W. 55th St., New York, who cooperate with Hugo Meyer & Co.

[Continued on page 539]

CHRISTMAS CHECK LIST *of* Gifts *for* Movie Makers

Check (✓) your selections on this page, then bring it to your Ciné-Kodak dealer

Speed to spare ☐

TWICE as fast as regular "Pan" in daylight, about three times as fast under artificial light, Ciné-Kodak Super-sensitive Panchromatic Film (16 mm.) is the favorite on every count for winter-time filming. 100-foot rolls, $7.50; 50-foot rolls, $4.

Movies in color ☐

SUPER-SENSITIVE Kodacolor Film (16 mm.), the only true, full-color movie film, will receive a hearty welcome from every owner of an *f*.1.9 lens equipped 16 mm. camera. Not only is it fast enough to record the colorful outdoor scenes of winter under diminished sunlight, but, with the help of Kodaflector, it makes full-color movies indoors as well. 100-foot rolls, $9; 50-foot rolls, $4.75.

For everyday use ☐

NO movie maker can have too much Ciné-Kodak "Pan" Film—far and away the most popular and dependable 16 mm. movie film for general outdoor use. 100-foot rolls, $6; 50-foot rolls, $3.25.

For "Eight" owners ☐

CINÉ-KODAK Eight "Pan" Film—fast enough for all outdoor daylight shots, and even for indoor movies when Kodaflector supplies the light—will rate first among the gifts every Eight owner hopes to receive this Christmas. Per roll, $2.25.

For easy editing ☐

WITH the Kodascope Rapid Splicer and Rewind (16 mm.), editing ceases to be a problem. The splicing block cuts both ends of the film in one operation. A secured scraper removes emulsion quickly and thoroughly. A touch of cement, the press of a lever—and the splice is made. Complete, the Splicer and Rewind is priced at $25; Splicer alone, $15; Kodascope Eight Rewind for 8 mm. film, $6.

KODASCOPE Film Viewer (for 16 mm. or 8 mm. film), shown above in position on Kodascope Rapid Splicer and Rewind, banishes eye strain from film editing by magnifying each image within the Viewer's gate on a ground-glass screen. A notching device nicks identifying marks on the film edge which in no way mar the images or hinder further projection. The Viewer, complete with lamp and connecting cord, $12.50.

Filters for beauty ☐

THE Ciné-Kodak Color Filters—CK-1, CK-2, and CK-3—add beauty to practically all outdoor shots. There are filters for every model Ciné-Kodak—for all accessory lenses, too. The filters can be purchased individually, or in sets of three in handsome leather cases, and are reasonably priced from $1.00, up.

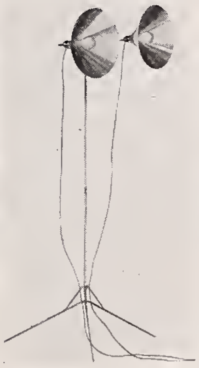
For greater scope ☐

THE standard *f*.3.5 or *f*.1.9 lens supplied with Ciné-Kodak K is interchangeable with any of five special lenses—an *f*.2.7 wide angle lens, 2-inch long-focus lens, and 3-inch, 4½-inch and 6-inch telephoto lenses. Owners of the "K" will appreciate one of these precision-made lenses, which are priced from $45. For Ciné-Kodak Eight, Model 60, there is a 1½-inch telephoto lens at $37.50.

For home titling ☐

EVERY owner of a Ciné-Kodak (16 mm. or 8 mm.) either has or would like to have Ciné-Kodak Titler. With this handy, versatile and inexpensive device, home movie titling becomes a positive pleasure. You can type titles upon the cards supplied with each Titler—across the lighter areas of snapshots, or on strips which you can paste across dark areas of snapshots. The Titler, complete with 100 title cards, typing and framing masks, $6.50.

NOTE: All model Ciné-Kodaks fit the Titler excepting Model A and the "Special."



For indoor movies ☐

HERE'S a gift for every movie maker. Kodaflector is the most efficient lighting device for use with 35-cent Mazda Photoflood lamps. With it, indoor shots become easy for all. Its adjustable standard and broad reflectors are generous in size when set up, yet pack small. Kodaflector, complete, is priced at only $5.

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Practical films

Reporting uses of personal films for various purposes

■ How an army of 1,800 men built one of the world's greatest power lines is shown in a two reel picture, *The Growing Pains of a Power Line*, recently made by A. G. Strickrott, ACL, for the New York Power and Light Corporation of Albany. The picture shows the purchase of the 145 mile strip of land between Albany and New York City, required for the power line; it covers the preliminary survey, the erection of towers and stringing wire and includes sequences of the construction of the world's largest transformer station. There are two versions of this film of an epic making engineering feat—a two reel study edited for screenings for clubs and civic organizations and a three reel record planned for projection for engineering societies and schools. So far, a total of over 20,000 people have seen one version or the other.

■ *Local Gardens*, an 800 ft. Kodacolor reel made during the past summer by Frank J. B. Kearney, ACL, in Elysburg, Pa., for the local garden club, is a neat and seemingly fairly inclusive record of different types of gardens. Flower borders and beds, informal and formal planting, tank planting and rock gardens are shown in detail. It is enlightening to learn that such a wealth of material can be gathered in one locality. The film has been screened many times for city and social clubs in and near Elysburg.

■ At an entertainment and dance recently held at the Hotel Plaza, in New York City, by the Junior Matrons' Auxiliary of the Hebrew Day Nursery, a 400 foot reel of 16mm. film played an important part in the successful appeal for funds made by that organization. Filmed and donated to the cause by William C. Wolf, ACL, the picture presented in a straightforward treatment the admirable work carried on by the Auxiliary in its support of the Etta Fine Home, a summer camp for children at Long Branch, N. J. Sparkling photography, careful sequencing and well worded titles throughout the film were of aid in the presentation of its naturally appealing subject.

■ To publicize the advantages and promote the interests of Columbia College, at Dubuque, Iowa, was the purpose of a two reel, 16mm. film completed this summer under the supervision of Eldon A. Imhoff, ACL, of that city. In the picture, which was planned carefully in advance, there are shown the physical equipment of the college, the scope of its instruction (which embraces a preparatory school as well as the university work), leading figures among the faculty and outstanding graduates of the institution. Mr. Imhoff reports a wide and enthusiastic reception of the film during the past six months.

■ A motion picture of a motion picture theatre is being made by Riley Hess, ACL, in Ogden, Utah, who is filming the operation of the Paramount Theatre there. The 16mm. record will cover a program and will show the ticket sellers, ushers and operators at their various jobs, including a sequence of the projection room.

■ *The Romance of Ski Trails* is to be the title of a seven part film on skiing, now being filmed by Fred Shorney, ACL, for Toronto Ski Club in Toronto, Canada. Part 1, the introduction, will show something of the lure of skiing and its many advantages as a sport and as a social activity. Part 2 is to present the beginner's first lesson; Part 3, the stemming turns; Part 4, the Christiania turns; Part 5, the Telemark turn; Part 6, the jump turn; Part 7, advanced technique. Each part has been planned with great care and the film will be edited so that the parts may be screened separately if desired. The actors who will demonstrate technique, as instructors or pupils, will be drawn from the Toronto Ski Club.

■ Dr. Sigmund Kaswiner, ACL, who is a dental surgeon on the staff of the Theresa Grada Aid at Caldwell, N. J., is making a 16mm. film to publicize the work of that institution. The film will show how poor children with heart trouble are brought to the Theresa Grada Aid, are rehabilitated there and made ready for a normal life. The equipment of the Aid, medical and dental facilities, its schoolroom, library, sun rooms and grounds, will be featured in the film, as well as the help of women's organizations in maintaining it. The picture will be used to help raise money to support the institution.

■ Sir Hubert Wilkins, explorer and scientist, has ordered a special movie camera with which [Continued on page 535]

Visual Ed. Dept., Milwaukee Vocational School, Courtesy Bell & Howell

Making educational films at Milwaukee Vocational School

Make a reflector

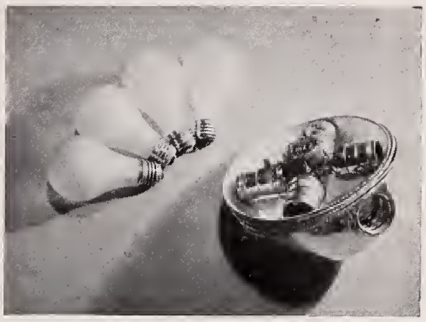
ROLAND SWEDLUND, ACL

Concise directions for building a filming help

THE mechanics of interior lighting for home movies often is associated erroneously with rather expensive and cumbersome equipment. Yet, nowadays, Photofloods and the new, compact lighting units have changed this and they provide a cheap and easily handled source of intense light. Reflectors of many styles and designs may be found in photographic stores, while the more mechanically minded amateur can build his own easily.

The following description of a reflector outfit is based on one which was made at a total cost of less than five dollars and for which the parts can be obtained at any hardware store. The assembled outfit consists of four separate reflectors which screw on sockets fastened to a plumber's cross, all of which is supported by a stand. Its chief virtues lie in the fact that it supplies a great deal of light for the amount of space it occupies and that it may be dismantled easily and packed in a space little larger than that occupied by a single lamp, since the reflectors nestle together and the device to hold them fits inside. Each bulb has its own reflector of the parabolic type and the unit, as a whole, gives enough light for work with an *f*/3.5 lens and supersensitive film at distances of fifteen feet or less.

The materials needed are four reflectors of the approved parabolic type shown in a photograph on this page; four keyless sockets; one outlet; a one eighth inch plumber's cross tapped on one side to take what is known to plumbers as a "service ell" and drilled on the opposite side for a screw to hold the outlet; any type of stand which will support the light. A couple of feet of heavy, insulated copper wire are required for the wiring and four close nipples are needed to attach the sockets to the cross, as shown in the illustrations above and below on this page.



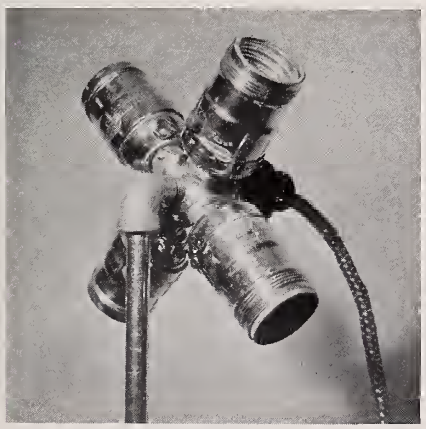
Photographs by Roland Swedlund, ACL

The reflectors nestle together and the sockets fit inside

Wire the lamps in parallel. If the wiring is not understood clearly, it is well to consult an electrician or some person familiar with wiring problems. Carefully test the wiring to be sure that the lamps are in parallel and hence burning at full brilliancy. Then solder all connections to insure permanency and good contact. The caps and shells of the sockets should be soldered together after the unit has been assembled and tested. The wiring can be run through the inside of the cross altogether or, if the socket is of the type which has an opening in the cap, one wire may be run through it.

Nickel plated reflectors stand up under the heat better than baked enameled ones and a dull nickel finish is preferable to aluminum paint for the inside. They should be of the type which screws on the sockets so that they may be removed for dismantling the outfit. The sockets and cross may be unscrewed from the "ell" and stored inside the nested reflectors as shown in the illustration.

Cut a suitable length of cord with a fitting for the receptacle and insert a snap switch at a point near the lamps. If the unit is to be used with Photoflash bulbs, it is a good plan to insert a receptacle in the line and wire it so that a push button or momentary switch can be placed in the circuit for flashing the lamps. An extension cord of any length may be provided with a push button on one end. At the other end place a plug which will fit into the receptacle in the feed line for the light, so that the circuit can be closed by tapping the push button at the end of the extension cord. When Photoflood bulbs are to be used, the momentary switch will not be needed; the cord would be removed from the line and an ordinary plug, wired across the



The four keyless sockets are connected by a plumber's cross

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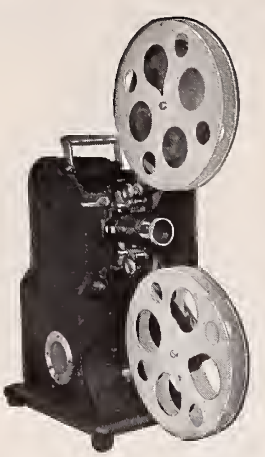

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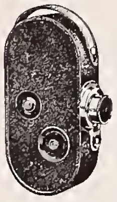

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terminals, would be inserted in the receptacle to complete the circuit. Of course, if this system is used, the dummy plug must be in the line to close the circuit whenever the push button is not plugged in to take care of Photoflash lamps.

In use, the reflector outfit will be found as practical as it is portable. It occupies very small space in a case when the reflectors are nestled together and it is easily assembled on a moment's notice.

The ten best

[Continued from page 500]

lighting was a tremendous task and often cables over a thousand feet long were required, the mine scenes are accurately exposed and well photographed. The picture gives a complete record of mining ore from the solid wall of the tunnels to the loaded freighter. It was filmed from an engineer's point of view and for the specific purpose of record; however, smooth continuity and editing maintain audience interest.

Mr. Motorboat's Last Stand, written and produced by John A. Flory, who was assisted in photography by Theodore Huff, ACL, carries the subtitle, *A Comedy of the Depression.* It has, however, nothing in common with the typical motion picture comedy but is, instead, one of the very few films made each year that represent an intelligent attempt at experimentation with the motion picture medium. It is a story of Mr. Motorboat, an unemployed negro, who lives as elegantly as circumstances will permit in an automobile dump and who sells carefully washed and polished apples on a street corner. The picture turns into fantasy as Mr. Motorboat appears to ride to work in the morning in one of the cars of the dump that stands motionless without its wheels. Then the fantasy becomes more complete when he makes a bit of money and uses it as bait with which to fish in Wall Street. This he does literally and actually and with marvelous results until the crash of 1929. Simultaneously with the explosion of the prosperity bubble, Mr. Motorboat's competitor smashes his apple stand and the picture ends in a magnificent chase sequence, Mr. Motorboat after the competitor. This picture is photographed superbly well, and the editing is as smooth as that of the professional studio product. It is filled with remarkable directorial touches and cinematic symbolism and, although it suffers to some extent from the haphazard admixture of fantasy and realism, it is decidedly the best experimental film of the year.

The one reel film, *Water,* is a pleasant blending of plan and montage. In it, Howard Demarest, ACL, has traced what may be termed the life cycle of water—from its restless abundance in the great oceans, its radiant journey to banking clouds, the return in rainfall, until, through the coursing of streams and rivers, it blends once more in the sea. Parts of this great, natural continuity Mr. Demarest had on film before the present picture was definitely conceived. Other parts he made following the conception, sometimes to fill it out, again to improve it with retakes. In all these deftly integrated sequences his photography is consistently crisp, sparkling and steady. In many of the scenic views it approaches perfection in beauty of composition and lighting. Attractive and well worded titles round out a piece of work that is definitely superior.

Design, by Walter Mills, ACL, is an expository film study on 8mm. and shows to fine advantages the possibilities of this medium for serious cinematic undertakings. In this 200 foot reel, the story of a day at the Kendall Art School, in Grand Rapids, Mich., has been told coherently and instructively. The picture represents real skill in planning, selection of viewpoint and photography. Naturally, most of the sequences in the film called for interior shots and the maker is to be commended highly for his lighting arrangements, which give perfectly normal effects in the film without the usual glare and unevenness. Angle shots and unusual camera positions are used with restraint but with most happy results when the situation calls for them. The technical quality is of uniform excellence and the cutting is done with particular care.

Among the films awarded honorable mention is *Remote Control,* by Louis W. Bleser, ACL, which gives a fine cinematic exposition of the activities of a train despatcher, by means of an unusually well equipped miniature railway system. Here the technical problem is especially important, calling for closeup studies of the first quality, the aim being so to light and photograph the subject that there would be a semblance of realism. In effecting this result, the use of well chosen titles and fine editing played no small part. Such a film as this upholds the maxim that "cinematics begin at home."

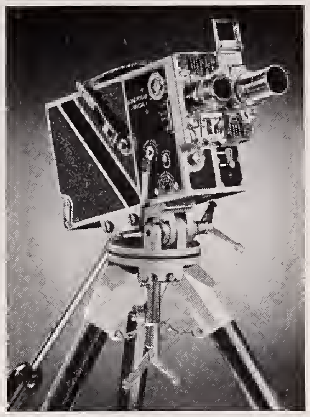
An achieved simplicity in presenting a complex idea is the outstanding accomplishment that wins for the National Oil Products Company an honorable mention for its film. This picture presents the necessity for Vitamin "D" in the food of children and gives the highlights of preparing the Nopco product containing this essential food element. This picture, directed by Ralph Wechsler and photographed by Arnold M. Hill, ACL, follows the safely conventional presentation of industrial film messages in its continuity methods, its use of animated diagrams and its description of ultimate consumer usage. Working within this pattern, the makers of the picture have done extraordinarily well whatever they attempted. The continuity flows so smoothly as to be unperceived unless by a critically inclined observer; the animated diagrams are clear, well executed and strictly limited to the bare necessities of making the idea entirely evident; the photography is unexceptionable in nearly one hundred per cent of the film. This product of the joint efforts of an intelligent director, a very capable cinematographer and a fully cooperating industrial concern shows how perfect a practical film may be if real care is devoted to its making.

Wonderland Trails is a triumph of treatment over the subject matter. K. G. Stephens, ACL, has used with sensitive artistry the space and time saving devices of closeup synecdoche, lap dissolve and the fade in, telling his charming tale of a mountain hike that went astray. On this simple framework he has presented a series of lovely scenic views, always well photographed and often superior in their crisp beauty. Smart editing serves throughout to reenforce the values of this film, which is distinguished by an imaginative and careful advance planning.

Night Call, made by Elizabeth Sansom, ACL, and Kenneth V. Bloomer, ACL, is noteworthy for its attention to exact detail in the portrayal of an event in the daily (and nightly) routine in the lives of two physicians who receive a "hurry call" to perform an appendicitis operation. Miss Sansom, in the course of the story, films an operation sequence that seems letter perfect, both from the point of view of the operation itself and of the lighting, closeup and photographic technique employed.

A Century of Progress, the one reel record of the Fair in Kodacolor, by Edmund Zacher, II, ACL, is distinguished by the freshness of its dramatic treatment rather than by the faultless excellence of technique. In this latter field, Mr. Zacher, choosing to experiment along relatively unblazed color trails (slow motion, night photography, dissolves, etc.) has on occasion made slight errors, a fact which he himself is the first to admit. Dramatically, however, his film is a joy and a delight, replete with human interest, unhurried but unflagging in its presentation of the Fair from ever fresh viewpoints.

Under the Maple Leaf, by Hamilton H. Jones, ACL, is a partially refilmed and entirely reedited version of last year's award winner, *Canadian Capers*. A splendid picture a year ago, its new and additional sequences now bring to the film a photographic beauty plainly of the very first rank. A sequence of the morning mist rising from a lake deserves particular mention. Mr. Jones's considerable skill with his camera has increased in stature and may not yet have reached its full flowering. For this accomplishment his work has been given a place of honor in these selections. In the reluctant estimation of the judges,



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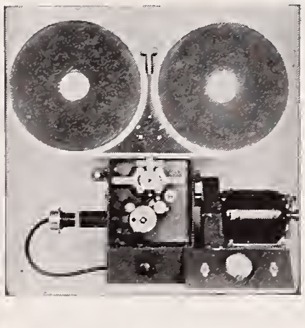

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however, the editing and cutting of *Under the Maple Leaf* so far lagged behind its generally matchless beauty as to rob the film of its fullest emotional power. This factor only prevented Mr. Jones from repeating this year his full triumph of a year ago.

In *Surgical Eradication of Pyorrhea,* Dr. S. H. McAfee, ACL, made use of a very fine closeup technique and, in presenting the preliminary clinical information, plaster models played an important part. The work was shown step by step so that certain points could be watched more closely later on. The very difficult problem of lighting oral surgery for good photography was well handled and the resulting exposure and definition were eminently satisfactory.

As is usual, this year's selection of the ten best amateur films and their companion honorable mentions was made after hours of discussion of dozens of likely candidates. Ruthless elimination was necessary to bring the list of the best down to ten and the number of honorable mentions to a reasonable limit. Very many splendid films are not represented here, but after all points had been carefully weighed, the listed pictures represent the staff's considered opinion.

Every amateur may be proud of the record set by the 1933 ten best. They reflect a general improvement in photography and continuity. They all are well balanced and workmanlike pictures; some are truly magnificent.

Several special tendencies in this year's selection are worth noting. A larger number of Kodacolor films were considered than ever before. the greater flexibility of amateur movie equipment was well represented with an increase in the use of dissolves, fades and similar effects and more films were especially submitted for consideration than ever hitherto. In short, the amateur's field is continuing to widen and he is continuing to improve within it.

Miniatures by movie makers

[Continued from page 503]

cidedly to the pictorial value of many subjects and is of particular value in subduing distracting backgrounds in the case of portraiture. In practice, this diffusion is obtained first by setting the camera lens in accurate focus on the subject. The focusing mount now will indicate the distance of the subject. Let us assume that the subject is a portrait sitter, six feet from the camera. Suppose that the lens is open to f/3.5. The six foot calibration of the lens now is set barely inside the three and one half foot calibration of the depth scale. In making the exposure, you now will have the subject barely within the limits of satisfactory definition, while reference to your depth scale shows that everything at six and a half feet and more will grow progressively more diffused.

To summarize, we use the shutter to stop motion by adjustment of its speed and we use the diaphragm to secure the desired depth of field. We then compromise these factors to secure the exposure demanded by the emulsion and light conditions.

Let us take a concrete example. In making photographs of a diving contest, the pictures to be taken might include several shots of the divers in the air. In this case, we have a rapidly moving object seen against the sky. There is no background except sky and no foreground except air. The one point of interest is the diver. Therefore, we do not need any great depth of focus. We open the lens to its fullest and compute the shortest exposure possible with that aperture under the existing light conditions. That is the exposure.

To make the story of the match complete, it will be necessary to show the crowd of spectators at the pool. This means that many of the spectators will be, let us say, within ten feet of the camera and others will be 100 feet away. We must cover a space of ninety feet, ranging from ten to 100 feet. Reference to our scale shows us that *f*/8 will cover the range from nine to 100 feet, so that we use an aperture of *f*/8 with the shortest shutter time possible at that aperture (to stop the motion always found in such a crowd) and make the exposure. Here we have photographed two extremes of subject type, yet the camera has been adjusted to secure the best possible results imposed by such extremes of conditions.

Exposure is of more importance in miniature camera work than in photographing with the larger sizes. There is a great tendency to disparage the importance of exposure, the attitude being that such care is unnecessary; the latitude of the film will take care of errors. It is true that modern emulsions have tremendous latitude, yet there is no emulsion which, even with absolute accuracy in exposure, can record correctly the extremes of some types of subject. It is true that in some flatly lighted subjects there is a range of error to the extent of a stop or even two. It is true also that in most subjects, such as outdoor scenes in sunlight and brightly lighted subjects, every bit of latitude in the film is necesary to take care of proper exposure of the extremes of light and shadow. Yet there should be no exposure but the right one—the use of any other will result in loss of certain quality in the negative! In miniature work, any error should be toward the over side, as underexposure has a decided tendency to increase the grain in negatives.

The matter of lens hoods is another thing which is commonly overlooked.

The cine camera lens is customarily in a deep hood which acts as a shade, but the miniature camera lens is usually of almost twice the angle as the cine lens and consequently cannot make use of such a deep hood. More often there is no hood at all. The absence of the hood admits a considerable amount of light into the camera which, although it may be uniformly distributed, tends to veil the image and flatten the contrasts. It is difficult, almost impossible, to secure the delicate gradations of light and shade without the use of a lens hood. With it, pictures may be made pointing almost directly into the sun without the gray fog so often seen in such shots.

Finally, do not work too close to the object. Motion pictures train us to compose the picture accurately within the limits of the film area. While this is good training, it is not necessary in still work where the negative almost inevitably will be printed by projection, with a consequent choice of negative area within the total. By working at sufficient distance to give the subject some supporting, surrounding area, it is possible to improve composition decidedly by making a wise choice in the process of enlarging.

With a little care, a little experience and a little experimentation, your miniature camera will produce excellent results.

Three times around Cape Horn

[Continued from page 505]

big film by yourself; and you cannot hawk it round after it is made, I had learned that. It is best to get backing first. Well, I tried. I rode in great elevators and I sat around marble halls. In one great movie house on Broadway, a man with a big paunch, in a green suit, said that his screen (he meant the screen of the company for which he was temporarily an extremely minor executive) existed to keep such things away from the public. And at that he told a greater truth than he knew.

I left Broadway and in Hollywood found a man who gave me 15,000 feet of 35mm. job ends. I bought an old camera —I swear the original model—from Carl Weagant. It was a hand held camera that he had used in a transatlantic yacht race. I took also one of the old cameras that I had used on the *Grace Harwar*.

I joined the *Parma*, and with 15,000 feet with which to play instead of 6,000, I thought that I would bring back something better. We sailed from Australia on March 17, 1932. On April 6, we were broached to in a Cape Horn hurricane, and the ship lay the night on her beam ends. One camera was smashed and the other was dented. We took them to pieces and fixed them up as well as possible; and I continued making the film—but

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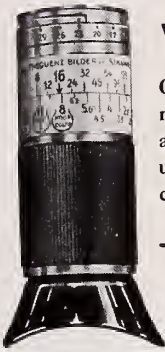

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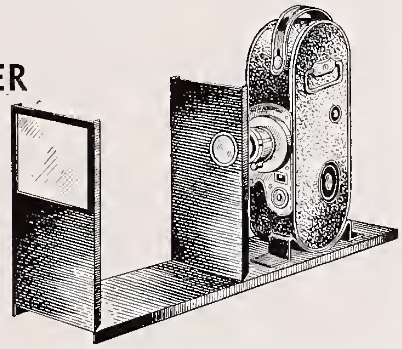

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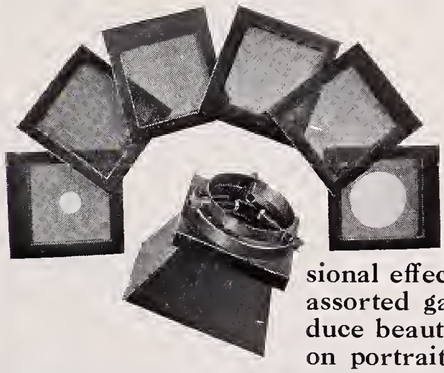

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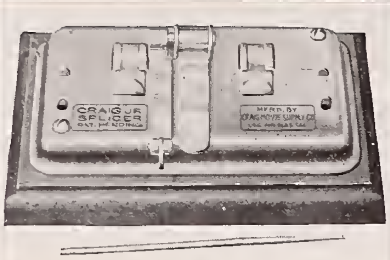

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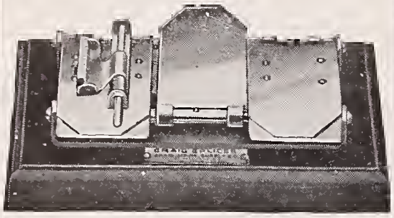

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again it was in desperation rather than in hope. There seemed a curse on this Cape Horn film project; and, besides, the negative now was not mine, though the cameras were.

I had to give the negative back to the Hollywood man at the end. What would he do with it? I didn't know. And I still don't know. The Hollywood man has had that negative fifteen months and I have yet to see it on a screen or even near one. It developed satisfactorily, that I know, although after the hurricane, one camera didn't seem to work right sometimes, and some of the scenes were out of focus.

I went again. I hadn't learned, even then. Twice I had tried and twice I had failed. I went back into the *Parma* once again, for the Grain Race of 1933—this time with three sturdy cameras and 20,000 feet of panchromatic negative straight from the plant. It was good stuff—the best there is. The cameras were good. I had plenty of still equipment and more photographic goods in general (filters, lenses, etc.) than I had ever seen before in my life.

We sailed from Port Victoria in Spencer Gulf on March 1, 1933, and eighty three days later we were anchored in Falmouth Bay. That was a passage! It was the best ever made in the trade. And nothing had gone wrong with the film. True, I had the ordinary camera trouble. My machines were not new. They kicked, now and again; two of them kicked seriously. It is hard on any movie camera, to face the constant wet of a Cape Horn passage. The big, steel, wind ships drive their main decks under the sea on leaving Australia and they do not bring them up again until they are around the Horn, five or six weeks afterward. It is cold and miserable, wet and cheerless. There are no facilities for proper camera care nor any other kind of care either. The cameras have to take it or "bust," and that is all there is to it. Naturally, there is trouble. The worst difficulty is the salt sea on the lens. It seeps into everything and gets into the works. Even in one's quarters there is sea.

Then come the tropics, with their heat, and the equator, with its stifling, doldrum calms. It is a hard test of camera and film, this making a long passage under sail, but they came through it brilliantly. Although I never was able to make a test development of one inch, that film came out splendidly—the whole lot of it. At last there was and is a complete documentary negative of the Cape Horn grain race; and it is in good hands.

Third time lucky? We will see.

Christmas gifts

A CINE gift solves the problem of what to give the amateur movie maker for Christmas, and the list below is offered as a shopping guide for the benefit of relatives and friends of amateurs. All price ranges are covered and every need of cine enthusiasts is included. Consult the list of dealers in MOVIE MAKERS; they can show you the items listed. The League's technical department will be glad to suggest gifts or pass on the usefulness of those tentatively chosen. When writing for shopping suggestions, be sure to give such information as the model and make of the equipment now owned. Special attention will be given to such requests so that shopping may be done early.

Under $5

Albums for 400' reels
Cine enlargements
Cellulose tape
Duplicator lens
Exposure meters
Fading glasses
Film
Film cement
Film cleaning solution
Film clips
Film magnifiers
Filters
Filter holders
Flares
Humidifying solution
Humidor cans
Lens cleaning tissue
Library films
Lighting units
Photoflood bulbs
Projector lamps
Reel clips
Reels
Screens
Splicers
Still cameras
Title orders
Titling letter sets

From $5 to $10

Exposure meters
Film preservation treatment
Film—panchromatic, supersensitive and color
Filter sets
Humidors
Kodacolor filters
Library films
Lighting units
Matte boxes
Pan and tilt tripod head
Remote control
Screens
Single frame device
Splicers
Still cameras
Titlers
Title developing racks
Titles
Tripods

From $10 to $25

- Developing Racks
- Distance meters
- Duplicate films
- Editing service
- Exposure meters
- Film cleaning machines
- Film storage cases
- Filter sets
- Lens modifiers
- Library films
- Lighting units
- Photoelectric exposure meters
- Projector stands
- Reverse takeup attachments for camera
- Rewinds
- Screens
- Spotlights
- Still cameras
- Titlers
- Visual exposure meters

From $25 to $50

- Cameras
- Camera remodeling
- Cine enlargers
- Editors
- Editing service
- Library films
- Photoelectric exposure meters
- Projectors
- Spotlights
- Still cameras
- Telephoto lenses
- Titlers
- Variable viewfinders
- Wide angle lenses

Over $50

- Cameras
- Camera remodeling
- Effect devices
- Film and projector cabinets
- High speed lenses
- Library films
- Printers
- Projectors
- Spotlights
- Still cameras
- Telephoto lenses
- Wide field lenses

Whoosh, they come!

[Continued from page 502]

A one inch *f*/3.5 will be the best lens for most of the shots and a one inch *f*/1.5 or *f*/1.8 lens will be useful for slow motion or a dull day. A three inch telephoto should be taken along in order to get closeup shots without endangering life and limb or being too intrusive. Filters are not recommended unless it is a very bright day. Better take them along —a 2x for improving quality against a snow background and a "G" filter if the shot is made against a bright sky as a background.

Always use a tripod on a trip of this sort. We know that weight must be kept to a minimum on that climb to the top

HUGO MEYER
CINE LENSES

●

Presented as a gift to the discriminating movie maker, a Hugo Meyer lens will afford the recipient great pleasure . . . its life-time lasting qualities and perpetual usefulness constantly reminding him of the donor whose good taste it reflects.

Lenses are available in mounts for most 16 and 35mm. cameras. (Victor, Filmo, Simplex, Cine-Kodak, etc.)

●

Hugo Meyer lenses will capture with painstaking fidelity the activities of the younger set engrossed with their Yuletide gifts. If you are confronted with the problem of restricted space, (see ill.) a Hugo Meyer Wide Angle lens will aid you effectively in surmounting this difficulty as it enables you to get within close proximity to your subject.

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The Kino-Plasmat *f*/1.5 is a Universal Lens whose superb chromatic correction enhances the movie-maker's black-and-white or color work. Represents a distinct advance in the direction of greater uniformity between the various planes of an object. With or without Kodacolor Filters. The *f*/2.8, another Meyer lens, is available as standard equipment on fine cameras.

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Hugo Meyer Telephoto Lenses Capture the Elusive Distance . . . bring distant objects as many times nearer as the focal length indicates . . . are to your camera what binoculars are to your eyes. They give critical definition of remote objects and sharply define details imperceptible to the naked eye.

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Trioplan f/2.9
Focal Lengths: 2 to 9 inches.

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The idea of preservation connected with Filmador renders it an ideal Xmas gift—for in preserving film memories against the effect of time, it will also preserve the recollection of the giver. Filmador conserves the moisture content of film, preserves its pliability and protects it against quick changes of temperature. It accommodates three 400-ft. reels of 16mm. film. Obtainable at all dealers. Distributed by Bell & Howell Co., Chicago, Ill.

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Send for Price List of Capital and Lower Case Letters.
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but, for the sake of the telephoto and "panning" shots, a tripod must go along. Another good item of equipment is a supply of clean rags to wipe the snow from the camera. It has a tendency to stick when one falls down!

Although down mountain ski racing is the latest and one of the most exciting of winter sports, there are other varieties that are well suited to filming. General and more conservative skiing is widely available. Semi slow motion will add greatly to the effectiveness of most skiing sequences. For contrast with the snow, the skier should wear dark clothing. A small jump will provide all the action that is needed, if friends can be persuaded to try it! The fact that the jump is small does not mean that the skiers are not going to provide some amusing shots as they struggle to hold their feet after taking off on a tremendous flight of five or six feet through the air. If the subject is an able skier, a small jump will afford an excellent opportunity to produce a studied sequence. A smooth series may be compiled from the scenes taken of several jumps by splicing them together to make it appear that they represent only one jump. Start with the jumper taking off from the top and show him racing straight toward the camera and follow with a shot made from the side (of another jump). Then take an upward angle by placing the camera on the ground right underneath the jump. This would be succeeded by a scene, made from the side, of the skier flying through the air, and the sequence would be ended with a shot of the landing. Try for one shot of the skier silhouetted against the sun.

Another excellent skiing sequence may be made by holding the camera firmly, pressing the button and at the same time starting yourself down a trail or hillside. The picture will be bumpy on the screen, but it will convince an audience of the thrill of skiing with graphic immediacy. Here again a camera speed of twenty four or thirty two frames will help. Tobogganing and bob sledding offer another opportunity for similar "trucking" shots. Let a sled start immediately in front and then follow with the camera at normal speed. Since you now are filming a moving object, the unsteadiness will not be so marked or distracting.

Figure skating, speed skating and hockey are good subjects for the spectator filmer. Here are action, grace and speed—all of which may be translated easily to the home screen. The variety of the evolutions performed by a figure skater provides the continuity for this picture. Take each contestant in turn and show his complete turns on the ice, rather than getting a shot here and there. Slow motion is valuable in analyzing more clearly his grace—or lack of it! The start of a skating race, shots at a turn, the finish line with timers and judges on the job—all these will form the basis for a dramatic sports sequence. A hint of something learned by experience is that shots taken of the skaters as they speed *away* from the camera are preferable to head on views. Hockey is best filmed from a position directly behind one of the goals and is much better if the camera is in a slightly elevated position.

Take your camera with you on a winter trip to New England, Lake Placid, Montreal or the mountain tops of California and you can bring back with you a film of action, thrills and photographic beauty that will vie with any of your best pictures.

Depth illusion

[Continued from page 506]

You may have noticed recently published photographs in which the distance haze has been penetrated, by the use of infra red filters and special red sensitive emulsions, to an extent of thirty miles or more. You may have been struck by a certain feeling that the picture contained an element of unreality, entirely aside from its unusual features. This feeling of unreality undoubtedly is produced by a lack of atmospheric depth, for the depth of the scene is that of the physicist only, precise, absolute and cold, without the psychological stimulus of the familiar. In other words, it should receive its share of astounded admiration, but you cannot take it to yourself as an example of self expression, universal in appeal. The various parts of the picture lie in different planes only because we know that they must—objects in the distant background are as clearly shown as those much nearer the lens. The entire picture is a triumph of the cooperation between the scientist and the technician and is a valuable contribution to science but, because we do not see that way, it has an appearance of unreality.

Because "separation of color planes" plays such an important part in our perception of depth, color movies in general show a much better illusion of solidity than do black and white pictures, and the best examples are most likely to be closeups, especially of a single flower swaying gently against a rather dark background.

In black and white as well as color films, the movement of objects in one portion of the picture, while objects in other portions remain stationary, tends to produce the effect of depth. For example, we may be shooting a picture of a boat moving through the middle distance, while the docks in the foreground and the shoreline in the background form the stationary "foundation." This scene, especially with cross or back lighting, is likely to have the effect of receding planes, or depth. However, it is well to remember that this is relative, depending on the speed and direction of movement and distance of the moving objects. Generally speaking, shots of objects moving in the foreground, directly across the picture, against a fairly dark and slightly out of focus background, are likely to be the most effective. Under certain conditions, the exact reverse works out very well as, for example, a picture of a parade, shot from such a position that the heads and shoulders of the onlookers form a dark, almost silhouette foreground. There are many variations of this principle that are feasible in practice. One always may aid the illusion of depth in a scene by planning motion in foreground, middle ground or background and including still objects in the composition. This is an interesting field for experiment.

A classic example of "stereoscopic effect" with a single lens may be secured by placing the camera on a smooth running platform, pointing the lens at right angles to the direction in which the platform will move and, while the platform is in motion, filming a scene that includes foreground objects. Although producing a feeling of depth, unfortunately this also is likely to produce the effect of "dithering," unless the platform is moving very slowly.

To the movie maker who wishes to add variety and charm to his pictures, these notes are addressed, with the hope that they may point the way to new fields of experiment and to greater satisfaction in accomplishment.

The clinic

[Continued from page 507]

ings but it can be used as a focusing aid just as well. The lighting must be planned beforehand or, if a truck is provided with extension arms to hold them, the lights can be carried along with the camera.

Single frames ■ A small light cap, such as those supplied for some makes of telephoto lenses, can be used on a projector lens to cut off the unpleasant light while rewinding the film, suggests H. E. Richardson, ACL. ■ C. S. Morgan finds that the very small reels which are used for short lengths of library subjects, supplied for toy projectors, are useful for editing purposes. ■ W. T. McCarthy, ACL, letters titles in white show card paint on amber glass, which he places over photographic backgrounds. He finds that the colored glass, having the effect of a filter, makes the photographic background appear suitably dark, without the need of harming the photograph or making a special print. ■ Lee M. Larson lets Jack Frost help write titles in the winter time. After the frost has decorated a window, he traces the letters with

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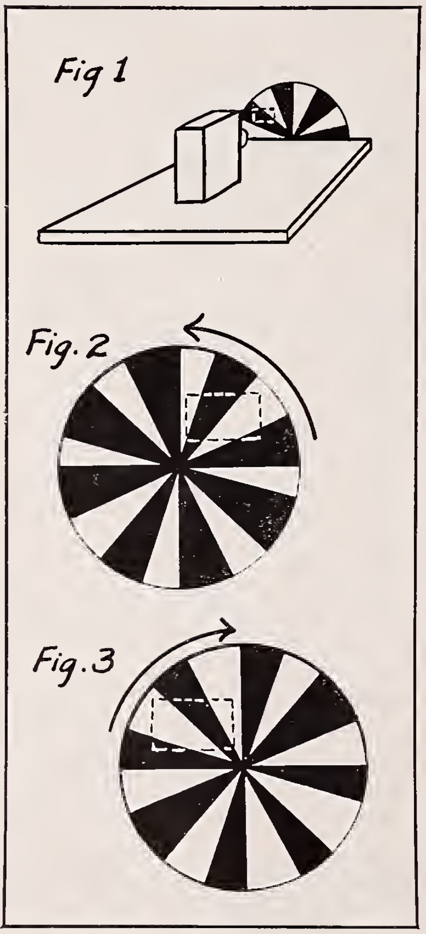
his finger and films them from indoors.

■ What to do with the remaining feet on a roll of film after a picture had been completed was always a problem to L. F. Reinhart until he had the idea of trying out various trick shots on this footage. He now experiments with any stunt which interests him and finds that it saves much film later on when he wants to use the idea in a picture, for he knows just how it will turn out.

Light precautions ■ It is a good plan to check, at intervals, the cords and plugs used with indoor lighting units. Make sure that there are no frayed wires at the connections and that the prongs in the plugs fit snugly into the wall sockets. Firm connections are imperative. It is always a good plan to have an extra fuse handy in case something does go amiss with the extension cords.

Animated backgrounds ■ A number of League members have asked how a moving background similar to that which appears in the last half of the ACL leader may be obtained. It is done by means of triple exposure and for that reason the production of similar effects is limited largely to movie makers who own cameras with reverse takeup features. The equipment needed is very simple; it consists of a regular title card, with the title wording printed in a suitable fashion, and a cardboard wheel divided into sections of alternating black and gray. The first step is to expose the title card in the regular manner, allowing plenty of footage for the wording. The film is then rewound to the starting point and the wheel is placed in position, as shown in fig. 1 on this page. Then it is revolved slowly and the film again exposed on the moving wheel, as in fig. 2. (The dotted rectangle indicates the camera field.) After rewinding the film a second time, the wheel is moved to the other side, as shown in fig. 3. This time it is rotated in the opposite direction, although at the same speed as before. When the film has been exposed the third time, the title is finished, and a novel effect of light rays sweeping across the scene results. This can be modified in many ways to get new and striking title backgrounds.



A rotating wheel produces the effect of sweeping light rays

Your own titles

[Continued from page 513]

loid or metal letters having prongs which fit into felt covered grooves, similar to bulletin boards often seen in store windows. Of course, the large as well as the small title cards may be hand lettered.

Almost any style of background may be prepared—wall paper, magazine halftones and covers, sketches or photographic enlargements. The title maker can get many ideas from the window trimmer and sign painter for styles of lettering, and new materials for the letters are constantly being developed.

All title work need not be done on a titler, by any means. The wooden block, metal letters and adhesive celluloid letters lend themselves to the "location" type of captions. Wooden letters may be set up on a grand piano, on a hearthstone, on the doorstep, on linoleum, crazy quilts and countless other backgrounds. The adhesive letters can be used in almost any position and on a variety of surfaces.

Lighting titles for the proper contrast and shadow effects is important. For ordinary title work, there should be plenty of even intense light, so that a small stop can be employed to give greater depth and to aid in obtaining sharp focus. If raised letters are used, a cross lighting will be most effective, for then the letters will cast shadows which can be regulated by moving the light. When using a glossy photograph or lettering on glass, it is important that reflections of the lights be avoided. Properly placing the lights will take care of the problem. In the case of a photograph, the difficulty may be avoided by using a matte print. In many cases, it is desirable to letter the title on glass so that it may be placed over a background without damaging the latter in any way. In this case the lettering may be done with white show card paint which will adhere to the glass. This method allows for moving backgrounds if the glass is placed so that the action can be filmed through it.

Titling with positive film has certain advantages and is very simple. The film can be bought at any photographic supply house and comes either on daylight loading spools or in laboratory packing without a spool. It is exposed in the camera in the usual manner and then is developed in a contrast developer, either by a regular motion picture film laboratory or by the amateur himself. This type of film gives a screen image which reverses the whites and blacks of the original title card. Thus, if the title card is white with black lettering, it will appear on the screen as a black background with white lettering. The film is cheap and gives good contrasty titles when properly exposed and developed. However, if photographic backgrounds are used, they must be negative prints, made either by the photostat process or by photographing the desired scene with a still camera loaded with bromide paper instead of film. In the case of small titlers, a regular negative can be used by lettering the wording on cellophane or thin glass and placing it in front of the negative in the holder. The two then would be illuminated by transmitted light in order to register the detail of the negative.

It is an excellent policy to work out one style of title and to be able to produce it in a uniform manner. This can be done best by making a series of exposure tests, with known lighting conditions, until the perfect exposure has been found. It is then an easy matter to duplicate good results at any time.

How to film Christmas

[Continued from page 516]

cities. They could be filmed through the windows and the scene could be used to begin the sequence of Christmas morning.

The holidays in general are a delightful theme for the movie maker who would like to do more than just film his immediate family on Christmas day. No matter where one lives, on a farm, in a village or in a city, there are special scenes and special activities in the holiday season. For example, in the city, there are the crowds of shoppers on the streets, the decorated store windows, homes and office buildings with Christmas symbols, either in the form of lights or wreaths and greens. In the larger cities, some of the buildings leave certain offices lighted during the evening so that the bright windows form a gigantic cross. All of these are easy to film, and the store windows, particularly, will yield a harvest of unusual shots. In the villages, stores, and sometimes the city

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square, also are decorated. Cutting the Christmas tree is another subject available almost anywhere.

Then there are the Santa Clauses of the Salvation Army and the more ambitious St. Nicholases of the department stores, who sometimes are stationed outside the building. More difficult to capture is the important, yet elusive spirit of the holiday. Perhaps it can be symbolized best by scenes of the happy faces of the children reconnoitering the toyshop windows or by the jolly throngs that are everywhere on the day before Christmas. Scenes of church bells and closeups of appropriate quotations from the Bible are other possibilities. The country suggests a sequence of snow covered fields, ending with an evening shot of a candle burning in the window of a farmhouse.

This material, all of it excellent action for the movie camera, could be used as a setting for a personal Christmas picture, the main body of which would be made up of sequences similar to those outlined above, or it could be gathered in a film to represent the holidays in general. Little has been done with this latter theme and it offers novel possibilities. To be most effective, it would be titled impersonally, as if it were a theatrical short subject, and it would represent as various types of Christmases as possible. For a really elaborate film, material might be gathered over two holiday seasons and, even better, might be culled from different localities. This would not be difficult for the movie maker who works in the city and lives in the suburbs or who is to make a trip to the country for Christmas.

In any case don't neglect to make a Christmas movie this year; it will be a welcome and delightful prelude to the Christmas Eve party next year!

Films for Children

[Continued from page 517]

will do. All action must be deliberate, even slow, or the picture will become a jerky hodgepodge. We had the dwarfs act in unison when we could. With simple action, such as clapping their hands to show pleasure or approval, this was easy. When it was impossible, we had them move one after another instead of each doing a different thing at the same time. We tried to arrange each scene so that the child's attention would not be divided among different characters.

Before deciding definitely on the settings, we took our photographer to inspect them, thus saving ourselves the trouble of planning scenes that were impractical from a technical point of view.

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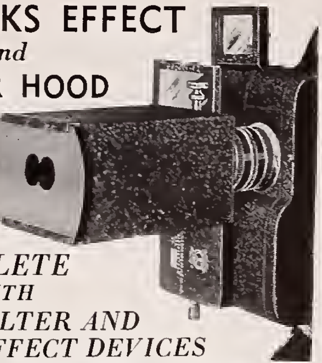

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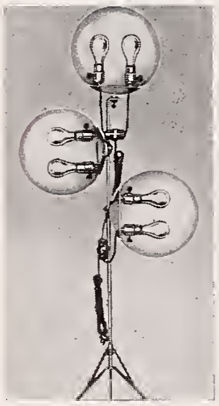

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count for nothing and the only question is: Will this color become black, white or some shade of gray in the picture? Variety must be gained chiefly through line and pattern. In planning the costumes, a color filter is indispensable, for through it the colors take on their relative tones and with this knowledge one may avoid monotony. We used up the contents of a costume scrap box, and some of the color schemes shattered the artistic temperament of the cast. Our queen's garb was green, cerise, lavender, purple and yellow, with a tin crown and ten cent store jewels, but the screen result was really charming and regal. Almost any material films fairly well.

If makeup is used, it should be kept simple and basic, except where fantastic effects are desired. The selection of hand properties, of course, depends on the play, but we discovered that it helped the inexperienced members of the cast to have something in their hands; it certainly made them less awkward.

When the action is planned, the cast picked and costumer and property people are working on their respective jobs, start rehearsals. We gave our cast some lines pertinent to the situation, but the only speeches that were memorized were those of quoted subtitles. One afternoon, one morning and one whole day on location sufficed for rehearsal time. We did each scene over and over until it was smooth, deliberate and firmly fixed in the minds of the cast. Then we set up the camera and rehearsed the scene with the photographer watching it; if it seemed satisfactory to him, we ran through it again, immediately, and caught it on the film.

In filming a child's story, put the emphasis on clarity of plot and action and use only the devices of straight photography in technical production. Fadeouts may be used to indicate a lapse of time, but trick photography should be included only when it is necessary to tell the story. Our only effect was a mirror title. In the story, the queen had a magic mirror that answered questions, and we wanted to convey that idea. We made the magically appearing title of white alphabet noodles glued to black construction paper. The mirror was photographed first, the film was then rewound and exposed again, this time on the title board. Pieces of this double exposure were spliced in at the proper moments and produced the illusion that we wanted, the words appearing on the mirror immediately after the queen asked it her question.

Sometime, we intend to try another picture for we would like to experiment with trick photography to tell the story of *Jack and the Beanstalk.* We had a grand time making *Snow White* and a great deal of fun. Best of all, the child audiences have loved it.

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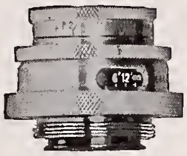

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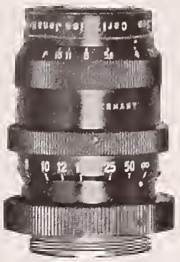

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Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bass Camera Co., Chicago, Ill., announces this month that 16mm. movies of the World's Fair, filmed by Burton Holmes, are available from this source. Reels picturing the different concessions are offered in lengths varying from 100 to 400 feet, as well as a complete 2,000 ft. record of all activities of the Fair. Fifty foot reels in 8mm. also are available.

■ Bell & Howell Co., Chicago, Ill., announces two Christmas films, *Santa Claus* and *Santa Claus' Toy Shop,* that will delight the children.

■ Guy D. Haselton, Hollywood, Calif., offers *Bryce Canyon, Hawaii* and six Yosemite subjects from his library of fine scenics. A booklet of Travelettes may be had on request.

■ Hemenway Film Co., Boston, Mass., distributes *The Passion Play,* an epic film of the life of Christ, particularly fitting at this Christmas season.

■ Home Film Libraries, Inc., New York City, has the following sound on disc subjects: *Spirit of Notre Dame, Tom Brown of Culver* and *Frankenstein.*

■ King Cole's Entertainment Service, New York City, offers a revised version of *Night Before Christmas,* based on the old, favorite story of the visit from St. Nicholas. It may be secured in both silent and sound on disc editions.

■ Kodascope Libraries, Inc., New York City, announces the following new releases: *The Leatherneck,* featuring William Boyd, Robert Armstrong, Alan Hale and Fred Kosler in a stirring story of comradeship and loyalty in the far famed Marine Corps; *Oh, What a Kick,* with our old friend Slim Summerville (and his mule Fanny) in a World War comedy; *Fight It Out,* with Hoot Gibson in a ridin', shootin' Western.

■ Mogull Bros., New York City, offers new 400 ft. Charlie Chaplin silent and sound on disc subjects. A new film list of sound on disc and silent films is ready for those who request it.

■ J. Navilio, Brooklyn, N. Y., continues to offer sound on disc features, from six to ten reels each, as follows: *Her Man, Sophomore, Flying Fool, Ned McCobb's Daughter, Big News* and *Grand Parade.*

■ Parry Film Company, Pacific Palisades, Calif., has added *The Indian Village, Midway Memories, Strange Ships of the Seven Seas* and *Architectural Glimpses of the Fair* to his former list of Fair films.

■ Ernest M. Reynolds, Cleveland, Ohio, offers the following scenics in 100 ft. lengths: *Ascending Pikes Peak, Westward Bound, St. Augustine and Bok Tower, Through the 1000 Islands* and *Heart of the Adirondacks.* Those interested are invited to send for a list of many more.

■ Films may be purchased or rented from the following in addition to the above list: Fred Bryant, Lexington, Ky.; Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Co., Rochester, N. Y.; Empire Safety Film Company and Willoughbys, in New York City.

Santa spook

[Continued from page 510]

Scene 36. *Medium shot.* Hallway. Jack comes out of his room with a gun.

Scene 37. *Semi closeup.* Another part of the hall. Two other guests register panic.

Scene 38. *Medium shot.* Same location as Scene 30, but larger field. Shoot down the hall, if possible. All of the players come into the scene.

Scene 39. *Medium shot.* Closer view of the crowd grouped.

Scene 40. *Closeup.* Show the cat and the box. Only one golf ball is left. Show feet of the group as background.

Scene 41. *Medium shot.* Back to Scene 28. Jack kicks the remaining golf ball toward steps.

Scene 42. Repeat Scene 31.

Scene 43. *Medium shot.* Use a fairly large field. All are watching the ball. (Try to get them to react as the ball hits each successive step. Each person would make a different gesture, but all would suggest the bump, bump, bump of the ball.) Jack laughs and says:

Title 8. *"Well, I guess that fooled us all."*

Scene 43. *Continued.* Jack finishes speaking and looks around at the guests and then says:

Title 9. *"It fooled every one but Bill—he doesn't seem to be here!"*

Scene 43. *Continued.* Jack completes the speech and the others nod and laugh. Jack indicates with a gesture that they should roust out Bill. They all follow along, laughing and joking.

Scene 44. *Near shot.* The door of Bill's bedroom from the inside. The door bursts open and discloses the gang looking in.

Scene 45. *Near shot.* Bill's bed. It is empty and the blankets are thrown aside.

Scene 46. *Medium shot.* From the same angle as Scene 44 but including the bed as well as the gang. They all look around for Bill who is nowhere to be seen. Jack, followed by the others, comes on into the room. He looks all around and indicates that he doesn't see Bill anywhere. He pauses and then raises coverlet of the bed, revealing Bill's face and shoulders under the bed.

Scene 47. *Semi closeup.* Bill underneath the bed. He shamefacedly starts to crawl out.

Scene 48. *Medium shot.* Same viewpoint as Scene 46. Bill is starting to crawl out and the others are roaring with laughter. Jack, in mock seriousness, lowers the coverlet to hide Bill. *Fade out.*

Tandem hobbies

[Continued from page 509]

train rushing on the track and around the other train. In staging a crash or a sequence of disaster narrowly averted, a very thrilling shot can be made by strapping the camera to one of the cars of the train, obtaining a forward moving camera effect. Such sequences made with a model can be spliced in a railroad reel to provide a dramatic episode.

In another sequence one train topples off the track and lies helplessly on its back. A quick reach for the danger signal, the second train comes to a halt. Another railroad disaster is averted! The pulse moves faster because someone is trying to achieve something. That provides an objective. If it gets there in spite of obstacles, that's suspense. In these two facts lie the law and the gospel of successful picture making.

Most amateur filmers make some pictures of cloud effects, but a hobby rider works for classifications and has a collection of shots that are the envy of weather sharps. He became interested in clouds through an article in the *National Geographic Magazine* some years ago, but it was not until he changed from a still to a motion camera that he realized the full joy of a collector. He has everything but a cyclone and some day he hopes to snap a twister, from a reasonably safe distance.

Other and more average hobbies are just as good subjects for the amateur movie camera. A sequence of a bridge hand may be filmed easily, the movie maker devoted to chess can make stunning films of the game, if he dramatizes an incident in it, and all who have some athletic activity as their hobby will find no obstacle in making movies that are interesting both from the point of view of pictures and as a study of the event itself.

Surprisingly good films may be made of collecting hobbies. One lady takes her camera with her on hunts for antiques. In addition to beautiful scenic pictures, she has made remarkable records of discoveries and can show her friends from just where she rescued some of her early American pieces. Hunting in the book stalls might be the theme of a similar film, and in his home a book collector could make a satisfying study of his library and his carding system, with closeups of his chief treasures.

Generally speaking there are two ways of planning hobby films—one may make a cine record or one may dramatize the hobby as a whole or some feature of it. The latter is the better as a rule and ideas for it can be found without difficulty. Most hobbies will yield excellent photographic results if only the cameraman is careful to give some thought to the method of presentation, to interest those friends who do not share his passion.

Practical films

[Continued from page 520]

to make a continuous map of the regions that he will traverse on his airplane dash across the south polar cap, reports Bell & Howell Co. Single pictures will be taken automatically from the air, at intervals of approximately six seconds, as the plane flies over the Antarctic ice. These pictures will be assembled later into one of the most perfect map records ever made of either pole.

A new magic

[Continued from page 501]

action first performed by a person. Suppose the scenario calls for a box, two feet high, to shake itself, roll over, etc. A person shaking the box and rolling it over would raise one side, first six inches off the floor and then about nine inches. After the box had fallen back

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UNITED STATES

ARKANSAS

Judsonia: Lee's Novelty House.

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

CALIFORNIA

Bakersfield: Kimball & Stone, 1431 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Hinks Kamrkorner, Shattuck & Kittredge.
Beverly Hills: Beverly Hills Home Movies, 417 N. Beverly Drive.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1112 Fulton St.
Glendale: A. L. Kirkhuff, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Educational Project-O Film Co., 1611 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Hollywood Music Co., 6019 Hollywood Blvd.
W. L. Martindale, 9495 Santa Monica Blvd.
Morgan Camera Shop, 6305 Sunset Blvd.
Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: Crescent News Co., Box 463 Arcade Sta.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
R. R. Martindale, 5310½ Wilshire Blvd.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 576 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Rogers Photo Shop, 3867 43rd St.
San Francisco: Camera Shop, 145 Kearny St.
Cinema Arts and Crafts, 221 Golden Gate Ave.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishing, 412 Santa Monica Blvd.
W. W. Martindale, 1319 Third St.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029 16th St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Strand Camera Shop, 9 Second St., N.
Tampa: Burgert Bros., Inc., 608 Madison St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 Washington St., W.
Chicago: *BASS CAMERA CO., INC.*, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Davis Co., State, Jackson and Van Buren Sts.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Marshall Field & Co., Photographic Dept., Sec. 59, State & Washington.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., 201 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: B. E. Christensen, 391 Central Ave.
La Grange: Carey's Electric Shop, 21 Calendar Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop. 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Dawndusk Studios, 401 W. Washington Blvd.
Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK PICTURES, Washington at Ewing.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Porte: Temple News Agency, 816 Jefferson Ave.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

IOWA

Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita. Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Lewis Film Service, 329 Sedgwick Bldg.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Atlantic Motion Picture Service, 1108 Boylston St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Frank's Cigar Store, 148 Huntington Ave.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Stillfilm Sales Co., 470 Stuart St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.

(Continued on Page 538)

to the floor, to roll it over, he would raise it to a vertical position, after which it would fall over on the other side. The footage analysis of the whole action might be something like this:

0. Box begins to rise.

1½ seconds. A side is up 6 inches. Pause.

2 seconds. The side is down again on the floor. Pause.

2½ seconds. Box again begins to rise.

4 seconds. Box has risen to 9 inches. Pause.

5 seconds. Box has fallen again. Pause.

5½ seconds. Box starts rising again.

7 seconds. Box reaches vertical. Immediately begins to fall over.

7½ seconds. Box has fallen on other side.

After that, the frame by frame analysis required for stop motion work is a simple matter. In one and a half seconds, the side of the box has to rise six inches and, in that time, twenty four frames will be exposed. This means that, for each frame, the box must move one fourth of an inch. The same principal applies in animating dolls and jointed wooden toys.

That is all there is to it, although the actual job requires patience and time. It should not be undertaken unless a steady source of light is available, which will not vary at all, day or night, as several hours or several days may elapse between beginning and end of the shooting. For the same reason, a room or garage that can be locked securely also is a necessity. Otherwise, one will find that somebody has rubbed against the object and that consequently it makes a sudden jump somewhere, necessitating a complete retake.

Stop motion scenes are most commonly combined with scenes taken in reverse, but at full speed. For example, it is easier to drop an object and to film it with the camera upside down than to raise it one inch at a time. If the script calls for a toy wagon first to move along a level road and then run up a steep incline, the run up can be done more easily by reverse action at normal speed. The two shots, however, will not match at the foot of the hill, a discrepancy which is easily disguised either by changing the camera angle or by cutting in a reaction shot of the participants. Before going to the trouble of using stop motion, the cameraman always should ask himself whether the scene could not be done just as well in some other way.

Of course, the usual spare footage for editing purposes should be allowed at the beginning and end of the series, but it should not be allowed between the changes of direction if it can be avoided. Continuity is essential to the illusion.

The most serious mistake that can be made in animation is to try to save time by moving the object too far and shooting several frames at a time to make up the necessary footage. Inevitably this will produce jerky motion, the earmark of the lazy or incompetent animator. Better err on the side of thoroughness and, if necessary, save time by simplifying the episode.

Animating toys and dolls is lots of fun. It combines two advantages—it takes very little film and enables one to get amazing results for the low cost.

The cinema at home

[Continued from page 508]

has transformed what was once a ballroom in her home into a combination darkroom, studio and theatre. In this haven she has found the supreme comfort of leaving her gear just where she wants to, without having to pick up after a session of lighting tests. It was in the same mood that Ernest M. Marshall, ACL, provided for a workroom and projection hall when he added a wing to his old Connecticut farmhouse on Redding Ridge. For Colonel Fred S. O'Hara, ACL, soldier, traveler, amateur anthropologist and movie maker extraordinary, the attic of his home in Springfield, Ill., serves as shrine and trophy room. There his precious movies share the honors with a rifle case brimming with stories of high adventure and are surrounded with an alluring miscellany of the world's art.

Showshop or sanctuary? It's our guess that for the true hobbyist a home theatre is a little of both.

Amateur clubs

[Continued from page 512]

to the announcement of Dr. Charles F. Chapman, ACL, club president. James W. Moore, ACL, club consultant of the Amateur Cinema League, spoke informally of other new club activities, and the meeting was concluded with a screening of *The Lake*, by Russell C. Holslag, ACL, *Quail Hunting* and *Winter*, presented by Robert F. Gowan, ACL.

Back to nature ■ A unique collection of nature studies, the majority of them in telephoto closeups, was the feature of a recent meeting of the Los Angeles Amateur Cine Club, in California, according to the report of Franklin B. Skeele, publicity director. *The Life of the Bee*, showing details of the hive, the drones and the queen, was presented by Rudolph Hartman, ACL, of the neighboring Sunkist Movie Makers, and Messrs. Spindler and Sauppe presented *A Drop of Water*, in which, at a magnification of 500 diameters, microscopic organisms were seen

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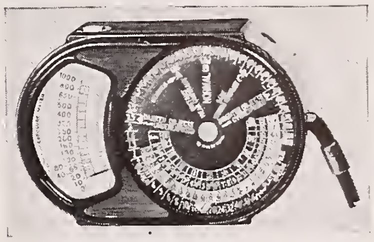

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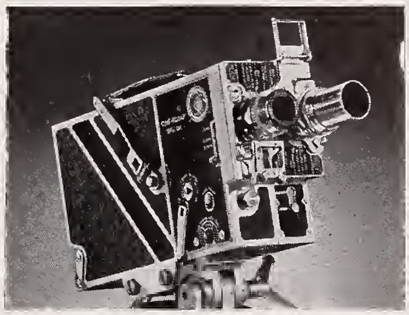

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(Continued from Page 536)

Milton: Ed. M. Robinson, 23 Avalon Rd.
Newtonville: Newton Photo Shop, 92 Bowers St.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
  Harvey & Lewis Co., 513 Main St.
  L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: Crowley, Milner & Co., Sixth Floor, Dept. 124.
  Detroit Camera Shop, 325 State St.
  Eastman Kodak Stores, Inc., 1235 Washington Blvd.
  H. C. FILM SERVICE, 12191 Ilene Ave.
  J. L. Hudson Co., Dept. 290.
  E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Fergus Falls: Hugo Stotz Studio, 110 Lincoln Ave,. W.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
  Gospeter's Blue Front, 1006 Nicollet Ave.
  Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
  E. B. Meyrowitz, Inc., 825 Nicollet Ave.
  National Camera Exchange, 5 S. Fifth St.
Moorhead: B. F. Mackall, Inc.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
  H. W. Fisher Photographic Supplies, 381 Minnesota St.
  E. B. Meyrowitz, Inc., 358 St. Peter St.
  St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
    1006 Main St.
    21 E. 11th St.
  Hanley's Photo Shop, 205 E. 12th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
  Eastman Kodak Stores, Inc., 1009 Olive St.
  Erker Bros., 608 Olive St.
  Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
  Geo. D. Fisher & Co., 915 Locust St.

MONTANA

Bozeman: Alexander Art Co.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
  J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, I A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Milton Mendelwager, 192 Ave. "B."
East Orange: H. C. Deuchler, 543 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Myron H. Dube, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
  L. Bamberger & Co., Camera Dept.
  Fireman's Drug Store, Market and Broad.
  J. C. Reiss, 10 Hill St.
  Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 154 E. Front St.
Ridgewood: Brechin's Drug Store, Wilsey Square.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
  F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
  Stickley Photo Shop, cor. Hawley and Carroll St.
Brooklyn: Abraham & Strauss, Inc., Dept. 120, Fulton and Hoyt Sts.
  Buddy's Novelty Shop, 785 DeKalb Ave.
  Geo. J. McFadden, Inc., 202 Flatbush Ave.
  J. NAVILIO, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
  Hauser Bob Studio, 11 W. Tupper St.
  Buffalo Photo Material Co., 37 Niagara St.
  Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
  Nowak Optical Co., Inc., 1105 Broadway.
  United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
  Treman, King & Co., care of George E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
  American News Co. and its Subsidiaries, 131 Varick St.
  Adam Archinal Corp., 305 W. 56th St.
  Bloomingdale's, Lexington Ave. at 59th St.
  J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
  City Radio, 42 Cortlandt St.
  ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
  COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
  Cullen, 12 Maiden Lane.
  Davega, Inc., 111 E. 42nd St.
    152 W. 42nd St.
    Empire State Bldg.
  Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
    235 W. 23rd St.
    745 Fifth Avenue.
  Dave Farley, News Stand, Times Bldg.
  H. & D. Folsom Arms Co., 314 Broadway.
  Gall & Lembke, Inc., 7 E. 48th St.
  GILLETTE CAMERA STORES, INC., 117 Park Ave.
  Gimbel Bros., Dept. 575, 33rd St. and Broadway.
  Joseph P. Hackel, Rm. 614, 120 E. 41st St.
  HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
  Herbert & Huesgen Co., 18 E. 42nd St.
  Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
  LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
  Medo Photo Supply Corp., 323-325 W. 37th St.
  Meta Photo Supply Co., 126 Liberty St.
  E. B. Meyrowitz, Inc., 520 Fifth Ave.
  MOGULL BROS. ELECTRIC CORP., 1944 Boston Rd.
  New York Camera Exchange, 109 Fulton St.
  NEWMAN'S CAMERA EXCHANGE, 1192 Sixth Ave.
  Pago, Inc., 1095 Sixth Ave.
  Parker and Battersby, 146 W. 42nd St.
  Pickup & Brown, Inc., 368 Lexington Ave.
  RAB SONS, 1373 Sixth Ave.
  Snap Shot Store, 108 W. 40th St.
  Frank Tanham & Co., Inc., 9 Church St.
  Frederick Westpfal & Co., Inc., 4 E. 32nd St.
  WILLOUGHBYS, 110 W. 32nd St.
  World Film Enterprises, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Riverhead: E. L. Conklin & Co., 511 Griffing Ave. at Lincoln St.
Rochester: Marks & Fuller Co., 44 East Ave.
  Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
  Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
  Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger's Photo-Art Store, 183 S. Main St.
  Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
  Huber Art Co., 124-7th St., W.
  L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
  Eastman Kodak Stores, Inc., 806 Huron Rd.
    1862 E. 6th St.
    1915 E. 9th St., Union Trust Bldg.
  Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
  Halle Bros. Co., 1228 Euclid Ave.
  Higbee Co., Dept. 90, Public Square.
  Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
  Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, I Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
  Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
  A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
  Oklahoma Photo Supply Co., 308 N. Broadway.
  Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.
  Alvin C. Krupnick Photo Supply Co., Philcade Bldg.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Marshfield: Mel's News Stand, cor. Broadway & Anderson.
Pendleton: J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
  Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Boyertown: Berky's Snap Shot System, 230 E. Philadelphia Ave.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Greensburg: Clyde B. Moore, Box 117.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Langhorne: National Entertainment Service, 121 S. Bellevue Ave.
Lebanon: Harpel's, 757-9 Cumberland St.
Meadville: Goody Goody Confectaurant, 336 North St.
Philadelphia: Camera Shop, 51 N. 52nd St.
  G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
  Eastman Kodak Stores, Inc., 1020 Chestnut St.
  Klein & Goodman, 18 S. 10th St.
  M & H Sporting Goods Co., 512 Market St.
  MacCallum Stores, 1600 Sansom St.
  Newsreel Laboratory, 1707 Sansom St.
  Seaboard Camera Stores, Inc., 222 S. 15th St.
  Strawbridge & Clothier, Market, Eighth & Filbert Sts.
  Street, Linder & Propert, 20th and Chestnut Sts.
  John Wanamaker, Dept. 56.
    Men's Store, Dept. 2, No. I Broad St.
  Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
  B. K. Elliott & Co., 126-6th St.
  Joseph Horne Co., Magazine Dept.
  Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
  Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
  Starkweather & Williams, Inc., 47 Exchange Pl.
  Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Main Street News Stand, 77 S. Main St.
  Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Ballinger: Frank Holliday.
Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
  Texas News Stand, 1017 Texas Ave.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Rutland: Geo. E. Chalmers Co., Inc., 79 Merchant Row.

(Continued on Page 540)

in macroscopic detail. *The Amoeba*, by Dr. Barrow, and *Beneath Our Feet*, a professionally produced nature study, concluded the screening.

More than sixty members of this vigorous organization attended the club's recent outing at Sunland, which was marked by the production of a 200 foot record picture, *Hamiteur Cine Follies*. Among the members and officers featured in the film are Church Anderson, Mrs. LeRoy Bailey and Dr. W. R. Maiden. Elton W. Walker was official photographer on the outing.

Success in Sydney ■ One year old this month, the Sydney Movie Makers' Club, in Australia, now is established firmly as an important and valued agency in the cultural life of the community. The anniversary will be marked by a formal club competition for the Jacobs Cup, a trophy which has been donated by member E. Jacobs to emphasize particularly the value of good editing and titling. At an earlier meeting, the members competed informally in the production of the best 100 foot film of any domestic subject, such as children, pets, gardens, etc.

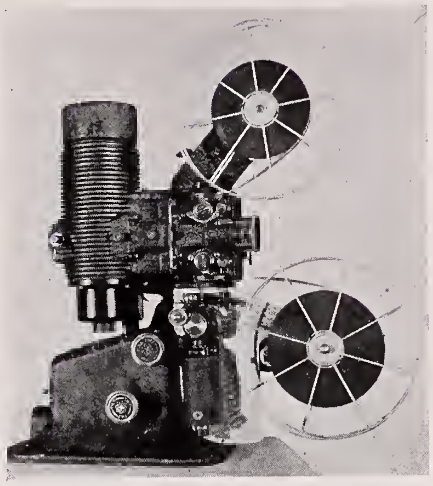
According to the reports in *Movie News*, the club's excellent monthly journal, members have been most active in submitting individual productions for program screening—in such numbers in fact as to prohibit their detailed mention here. Featured items at late meetings have included a critical discussion of the Russian film, *Turk-Sib*, by Keast Burke; a screening of the Einstein relativity film and a record film of the Royal Agricultural Society's show, by Mr. Van de Velde; an instructive discussion of laboratory work, with illustrative films, by Geoffrey King; the presentation of *Catching a Cannibal King*, an island romance, by Norman Wallis.

News of the industry

[Continued from page 518]

Camera Craft ■ George Allen Young recently has been appointed editor of *Camera Craft*, our esteemed contemporary specializing in the still camera field. Mr. Young has been for some years vice-president of Camera Craft Publishing Company and has many friends in the photographic world. Movie Makers' best wishes for success in his new position go to Mr. Young.

Filmo Topics ■ The Holiday issue of *Filmo Topics*, that informative organ issued by the Bell & Howell Co., Chicago, will contain many seasonal items of interest to the amateur movie maker. Among these are *Filming Your Christmas Pleasures*, technical and continuity suggestions on indoor shooting; *Film It In Color*, an exposition on the new possibilities of Kodacolor filming; *Movie Camera Lenses; Professional Titles for 16mm.*; other interesting material. A copy of this number of *Filmo Topics* will be sent free to any reader of Movie Makers on request.



A sound on film attachment for Bell & Howell projectors, designed by Eric M. Berndt

Cine-Kodak News ■ The Eastman Kodak Co., Rochester, N. Y., has provided a timely issue of the *Ciné-Kodak News* which every active amateur cinematographer will want to read. Some of the arresting titles are *"On Location" for Outdoor Winter Filming*, how to capture on film various sport and scenic subjects; *Shooting Santa*, indoor shots appropriate to the season; gift possibilities for movie makers; the new Kodascope Library releases. A copy of the *Ciné-Kodak News* is available to any movie maker on request.

Photo Art ■ The initial number of *Photo Art Monthly*, published from the Monadnock Building, San Francisco, whose volume one, number one, appeared in November, does great credit to its editor and publisher, Sigismund Blumann, who, as former editor of *Camera Craft*, built up for himself a wide following. *Photo Art Monthly* bears the earmarks of an individual editorial style adequately reflecting Mr. Blumann's distinct personality; it has, in its first number, gathered contributions of real interest and merit, together with photographs of much charm.

Grace brochure ■ An attractive little treatise on many interesting phases of 16mm. animation or single frame work has been prepared by William J. Grace, 312 W. Page St., Dallas, Texas, as supplementary to his device, the Electrimote, which operates the cine camera from a distance.

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N Y C

(Continued from Page 538)

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co., Box 668.
Pullman: Graves Studio.
  R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
  Eastman Kodak Stores, Inc., 1415-4th Ave.
  Lowman & Hanford Co., 1514-3rd Ave.
Shelton: Shelton Pharmacy, 133 R. R. Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Zillah: Bartleys Pharmacy.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  W. E. Brown, 327 W. National Ave.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
  Gimbel Bros., E. Wisconsin & N. Plankington.
  Plankinton Arcade News Stand.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

HAWAII

Honolulus Eastman Kodak Stores, 1059 Fort St.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
  Cia. Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, "Berk House," 76 William St.
  Harringtons, Ltd., 386 George St.
  Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
  Kodak (Australasia) Pty., Ltd., 379 George St.
  Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

CANADA

Alberta

Calgary: Alberta News, Ltd., 131-7th Ave.
  Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
  Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St., W.
  T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
  Eastman Kodak Stores, Ltd., 886 St. Catherine St., W.
  Gladwish & Mitchell, 7 Cypress St.

Saskatchewan

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

CEYLON

Colombo: Amateur Photographic Co., 3 Victoria Arcade Bldgs., Fort.

CHINA

Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
  Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
  Kongsbak and Cohn, Nygade 2.
  S. Skotner, Amalievej 14.

EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) Ste. Ame., 20 Sharia Maghraby.

ENGLAND

Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, 50A Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: R. A. Fleming & Co., Ltd., 32 Lord St.
  Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
  E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
    59 Cheapside.
  E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
  E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
  S. W. 1: Kodak, Ltd., 96 Victoria St.
    Service Co., Ltd., 289 High Holborn.
    Westminster Photographic Exchange, **Ltd.,** 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
  W. C. 2: Kodak, Ltd., Kingsway.
    Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
    Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
  W. 1: Bell & Howell Co., Ltd., 320 Regent St.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
    Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
    Westminster Photographic Exchange, Ltd., 62 Piccadilly.
    111 Oxford St.
  W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Nottingham: Photo Supplies, Ltd., 7 Pelham St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
    2: Brentano's, 37 Avenue de l'Opera.
    9e: Photo-Plait, 35-39 Rue Lafayette.
    13: Amateur Cine Photo Selection, Establs.
  J. ChOtard, 20-22 Rue Bobillot.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  Foto Schaap & Co., Spui 8.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
  Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hilversum: N. V. Hilversumsche Boekhandel, 's-Gravelandsche Weg. 46A.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Dave Bros., Waterloo Mansion, Apollo Pier.
  Empire Book Mart, 160 Hornby Road.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
  Photographic Stores & Agency Co., 154 Dhuramtolla St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.
  Meiji-Shobo Publisher & Bookseller, No. 8, Nichome, Harukicho, Hongow.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
  Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
  Waterworth's South Island, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
    294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
    J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
  Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
  Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
  Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Kodak, Ltd., 130 Robinson Rd.
  Singapore Studio & Photo Co., 39 High St.

SUMATRA

Medan: Cine Art Studio, 38 Huttenbachstraat.
  Y Ebata & Co., 69 Kesawan.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
  B. Wolf, Photo & Cineservice, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
  Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
  Zulauf and Co., Bahnofstr. 61.

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MOVIE MAKERS

105 West 40th Street
New York City

Closeups—What amateurs are doing

There is presented in this number of Movie Makers the story of the unique filming adventures of Alan J. Villiers. To those who have read his books—*Grain Race, By Way of Cape Horn, Falmouth for Orders*—he needs no introduction, either as a seaman or as a reporter of life under square sail. To those who have not met him in this way, Mr. Villiers, we believe, cites herewith enough entries from his personal log to establish himself, unwittingly, as a rare and refreshing person.

As a movie maker, an attribution which he constantly disclaims, Mr. Villiers is distinctly unorthodox. Following the death of Ronald Walker on the *Grace Harwar* voyage (the first movie making venture), Mr. Villiers found among the cine equipment a light meter, presumably an admirable device. But he was unable to make it work and so he quietly and unhesitatingly dropped it overboard, somewhere off the Horn. Then, on the last passage of the *Parma*, when, as he tells you, two of his three cameras balked, he and the Old Man took them apart and fixed them. When they were through, two parts were still left over. Try as they might, they could not fit them in again, so the parts joined the meter on the Cape Horn trail. "I guess," he will tell you, "that getting decent pictures *must* be a fool proof job."

There is so much to be said concerning that delightful and exciting film, *Mr. Motorboat's Last Stand*, which is reviewed in this number among the ten best selections for 1933, that this column cannot resist presenting herewith a miscellany of the lighter facts connected with its making. Much in the spirit of the *genre* comedies by René Clair, this picture drew its actors from the immediate streets of its action and its settings directly from the detritus of a badly battered economy. Three automobile graveyards, in remote sections of Harlem and the Bronx, were among its chief backgrounds. An inquisitive boy, with cross eyes, squinted into the camera for some needed closeups. For a cigar or two a group of homeward bound laborers whooped it up in a gorgeous mob scene, and so on throughout the film. Only the doughty and pathetic hero, Mr. Motorboat, was played by a regularly hired person, himself a colored tap dancer out of work. And his name—hence that of the film—was found to be Leonard "Motorboat" Stirrup.

With the announcement by Movie Makers in this number of selections of the ten best films of 1933 by its staff, comes the interesting news of further possible triumphs for films which have figured in the awards of this year and of 1932. For, unofficially, American amateur filming is to be represented in the Third International Contest (now being carried on in Paris under the auspices of the French Federation of Amateur Cinema Clubs) with pictures first honored by this magazine: *Garden Closeups*, by W. T. McCarthy, ACL; *I'd Be Delighted To!*, by S. Winston Childs, jr., ACL; *Design*, by Walter Mills, ACL. They will compete with many films.

From "Mr. Motorboat's Last Stand" listed in 1933 ten best

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Tex has been brought before the austere court martial, charged with the murder of Buddy and causing Fuzzy to go insane. All three had been pals up to this time.

His defense consists in telling the court of their long friendship since the days in France. In a revolution in Vladivostok, he was separated from his bride, daughter of a wealthy Russian.

The other two deserted later in Tien Tsin, followed by Tex, where he and his wife are reunited. Full of humor, pathos, romance, surprise and adventure. Five Reels.

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OH, WHAT A KICK

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The high point of the story occurs when Slim, ably assisted by his pet mule, Fanny, succeeds in overcoming and capturing an entire artillery firing squad by a unique bit of military strategy. One reel.

FIGHT IT OUT

Featuring Hoot Gibson

Our hero pals up with an honest rancher, who has been selected as the victim by a gang of cattle-rustlers in connivance with a rascally sheriff. Several efforts to "frame" the rancher by the rustlers are very cleverly reversed by Hoot, who makes of each effort by the rustlers a boomerang which recoils disastrously upon themselves. A three-cornered fight between the discomfited rustlers, of whom each blames the two others, furnishes a ludicrous conclusion, which will be as much enjoyed by every spectator as it was by Hoot and his sweetheart, the charming daughter of the vindicated rancher. On two reels.

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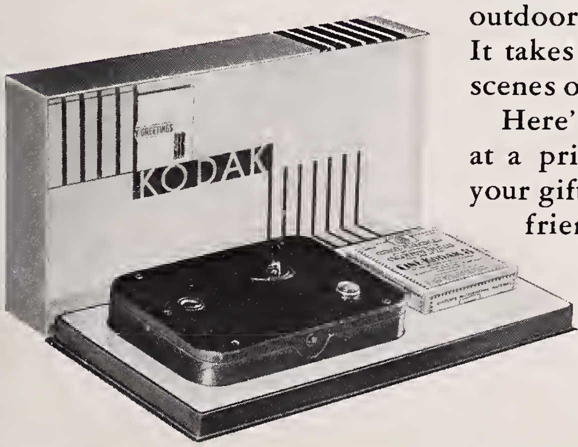
THREE CAMERAS·THREE PROJECTORS

THERE are three models for your selection. Model 20, with Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, automatic footage indicator, eye-level finder, $29.50. Model 25, similarly equipped, and with an *f*.2.7 lens, $44.50. Model 60, beautifully finished, has an *f*.1.9 lens interchangeable with an *f*.4.5, 1½-inch telephoto (extra), and is priced at but $79.50 including carrying case.

Give some friend a real home movie Christmas with an Eight. Perhaps you'll want to contribute the camera only, with a roll or two of film. And why not? Surely he will be glad to buy one of the three Kodascopes Eight priced at $22.50, $34.50, and $75. See Ciné-Kodak Eight at your Eastman dealer's. Eastman Kodak Company, Rochester, New York.



Your dealer has Ciné-Kodak Eight, Model 20 or 25, and a roll of Ciné-Kodak Eight Film in this attractive, free gift box.

Ciné-Kodak Eight

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FOR *Gifts* THAT GO ON GIVING

FILMO PERSONAL MOVIE CAMERAS AND PROJECTORS

The Filmo 70-D Camera (above) puts into amateur hands the perfection and the versatility that make *professional* movies. Three-lens turret, seven film speeds, and variable spyglass viewfinder. Built-in critical focuser, optional. The finest movie camera you can buy. Takes the finest movies under every kind of photographic condition. With Sesamee-locked Mayfair Case, $251 up. Other Filmos $99.50 up, federal tax paid.

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The Filmo J Projector (below) projects your movies perfectly in living room or auditorium. The only fully gear-driven projector, it rewinds your film automatically, at the touch of a lever. Has built-in pilot light and a score of other refinements that free the showing of movies of all fuss and bother. With case, 500-watt model, $298; 750-watt model, $310. Other Filmo Projectors, $135 up.

CHRISTMAS, of late years, has had to fall into line, economically. But the spirit that prompts us to want to give the utmost burns furiously on. What is more important, then, than to insist that this year's gift shall reflect that spirit—shall, in its quality and service and excellence, go on giving long, long after the day is forgotten.

In building Filmo Personal Movie Cameras and Projectors, Bell & Howell has had in mind the kind of perfection that in itself is something to be prized. For it is only this kind of perfection that will bring you perfect movies, day in and day out, for year after year.

So, this Christmas, remember the joy that you'll be giving with personal movies—and how permanent it's going to be with a Filmo Personal Movie Camera and Projector.

BELL & HOWELL

PERSONAL MOVIE CAMERAS AND PROJECTORS

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H Co., Ltd.) Est. 1907

Filmo

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